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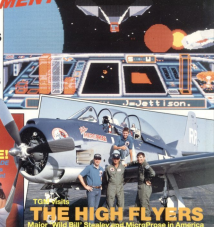
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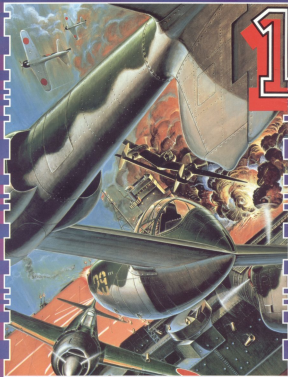
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Screen shot from Real 19 mode.



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WIN!

AN ATARI 520 ST

And copies of smash hit
Eliminator from Hasbro
See page 69



WIN!



STARSLIDER THE WRIST WATCH:

from
Rainbird
See page 96

... AND FEATURE REVIEW
(ON PAGE 64)

WIN

DOUBLE DRAGON

Arcade Machine Cabinet

From Mertontronix - this is the BIG ONE!
See page 98



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Jon Bates has moved to Harlech in Wales, but he's still found CDspex to take apart

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Want to know how to fit a dongle to a 14-bit dedicated blagget? We may be able to help

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Mal's Trivia Quiz - and something new ...

COMPETITION RESULTS

Please note that names are printed in this issue. Sorry, but we run out of room! All winners have already been notified, and we'll print this month's lot next issue. Pleasant

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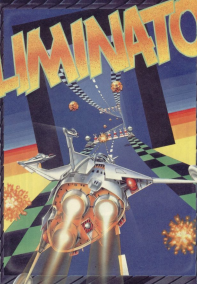
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FRANCE

**Don't take it
Lyon down . . .**

INFOGRAMES

Interesting Infogrames fact: an Although being a French cartoon icon, *Bolo*—the Coby-cool better in the UK—where *Bolo* is prisoner—than in his homeland where it sat like popstars.

It just goes to show that British and French taste in software is different . . . says **Freddie Gamble** of Infogrames UK. Cheekier as different!

Infogrames UK don't release

everything that sells great copy, based in Lyon, release simply because tastes do differ on

either side of the channel. Paris-based **B&B International**, one of Infogrames's rivals, are the most popular with the UK's gaming-playing public through titles such as *Get Dexter*, and more recently the excellent *Captain Blood* which did very well over here in La Royale UK.

Another Infogrames label is **Codemasters**, although mostly specialists in the adventure market, they produced *Action Adventure* produced Paris.

MORTARHEAD

Infogrames

Europe can't let open for business in 1992, but are two firms laying themselves open to criticism by European terrorist forces? How well could you cope? Well, the latest subject from the French side of Infogrames gives you the chance to

prove yourself.

The game is *Mortarhead*, a strategic attack simulation which, say Infogrames, has a revolutionary concept and has ingeniously real effects.

The game is set early on a rainy day morning in Paris where first hostages are held in an Embassy by a bunch of terrorists. Taking the role of Captain Carmichael (the *Franchise*, not the party), you're in command of a team of six, three crack snipers and three climbing experts.

First line of action is to place three sets of strategic points around the embassy. These act as cover for the climbers descending the walls to break through a window.

Inside the four-storey embassy, the game can be played in 3-D (not). An in-



Send Agent Delta round the side of the Embassy . . .

screen map displays the floor layout, and where enemies and hostages are located.

Intelligence claims this is the first game where six characters can be controlled simultaneously by one player. Intelligence certainly looks intriguing in the preview version TQM has seen, and we'll crack the case in the full ST review next month. Amiga and PC versions will follow just a few weeks.

mines, barbed wire, walls, tunnels... in that every kind of awkward-object and danger you would expect to find.

After a run through the game, you can replay the action and monitor where you've been wrong and make plans for future improvements. Included with the game is an editor, which allows you to design courses as easy or as tough as you want. In the shops for £19.95 in September.



... provide cover for Tange as he breaks through an Embassy window

ACTION SERVICE

CodeSoft

Take your AtariST into combat training in this game released through Independence UK.

In principle an advanced assault course, Action Force has a few novel features. Most apparent feature is the division of the screen into eight sections. These represent the monitor screen from when a top program of British soldiers the assault course is viewed. Periodically, TQM releases that the eight way division is to make the horizontal scroll routine much better.

The course has several levels of difficulty - in our specially arranged preview version there were four - ranging from reasonable to well 'ard. There are traps,

PSYCHOSE/INFOMEDIA

Also based in France, Infomedia is a software development house. Their first game to be released in the UK is coming through our very own Pippinsoft. Called *Explosions in Berlin*, it was released by *W&W Diffusion* and that brought to the top of the charts.

CHRONO-QUEST

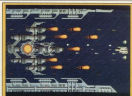
Pippinsoft/Infomedia

The standard of 16-bit adventures is ever increasing, especially their graphical content, and Infomedia's *Chrono-quest* (Explosions in France), is reckoned to be one of the best.

Contained within disks for the ST alone on the Amiga, *Chrono-quest* is completely



Part of the assault course: Action Service. The two guys above show tactical sections, while at the bottom of the screen is the video and replay equipment



REMARKS Pippinsoft

While we're on the subject of Pippinsoft, you're going to need *Intelligence* to defeat this star ship of Monaco (Amiga version - the full 16-bit version arrives by David Jones, with graphics by Tony Smith. It's to be released on the new label of Pippinsoft. Release should be in the shops now, and Pippinsoft announced a review copy this month, but due to 'overwhelming production schedules' it didn't arrive. Next month get the Atari ST and Amiga £19.95 single!

innovative. The quest begins in 1938 in your father's laboratory. There then his latest invention - a time machine.

Unfortunately, time has been misused, and present-day events exposed. Moreover, your suspicions are aroused by the disappearance of a servant, Richard, who has transported himself into the future.

The ultimate objective is to reduce the fragments of magnetic time, lost in time, to activate the time machine and take it into

the future. But you start in a dark room without knowledge of a right control, let alone where in the huge timeline the time machine is.

However, more in September when *Chrono-quest* goes on release for the Atari ST and Amiga priced £29.95 (which may sound a lot, but works out to £7.48 per disk which seems pretty reasonable when you've got Pippinsoft's excellent packaging to complement it).



PL

Not so long ago, American and British software dominated the European scene, but on the Continent the advent of 16-bit machines has provoked a flurry of games writing activity. For some while one of the largest of French software distributor companies has been Paris-based PL, France Image Logiciel. Time for change, PL is now intent on seeking its first owned arcade action label. *Rebel*, because established as the biggest in Europe has also Conversions. Con-ol on page 144. And they haven't been hanging around either...

The starship is in the hall in the shadow where *Chrono-quest* is set

MARQUEE TITLES

Rebel

Got this lot! Already signed are *Gender Wages* (Taurus), *Skateboard* (Dynam), *Major Warheads* (Taurus), *Time Soldiers* (S&W), *Continental Circus* (Taurus), *Millions of Millions* (Taurus), *The Radical* (Amiga Brand) and *Public Media* (Taurus).

PL's Rebel makes its UK debut in January 1989. Preview of the cover comes in the months to come, meanwhile here are some of the arcade shots...



While Minori watches, the shogun are out in force - Shogun



Laser is the game in the orange space-station... aliens are the ones about to die - Laser

YUGOSLAVIA

101 Dalmatians come to play Software Horizons/Paradox Software

New company Software Horizons has just set up offices in London. Their official launch is at the PC Show (stand 230), if you're reading this at the show.

The European link is **Paradox Software**, a Yugoslavian development company who have written *Dalmatians* for 16-bit machines. The good news is that all Software Horizons 16-bit products will retail for £19.95.

To their credit, Paradox could almost claim to have written the very first 16-bit product: *Clowns for the Senior G.I.*, programmed by Jozsef Marcs-Plagel who still works there.

VETERAN

Software Horizons

You're a multi-platformer (how come computers are always marked?) in the middle of a three-part mission to defeat your way through enemy strongholds. Viewed and played in a

similar fashion to *Tutor's Operations* Part II, it contains not only a host of quality graphics but digitized sound FX too (boom-boom!).

LUXON

Software Horizons

Three planets are invaded by armies of aliens. Armed with trusty jet-pack and laser cannon, you play *Luxon*. As you battle through the alien-infested worlds in *Soldier Of Light* style. The ultimate aim? Well, to reach a far province from inviolable distance (some things never change).

SAFARI

Software Horizons

Not enough of exotic things with commandos and laser tactics is open? Then check out the opportunity to become *MaMa*, the Egyptian Cat goddess. Only 700,000 after you reach ultimate fun.

First Nations step pretty bare camp and opposition in force - ST screen



Great Egyptian scenarios are tough opposition for MaMa - ST screen



SWITZERLAND

Out on the piste

LINEL

Based in Chaux, Switzerland, near beautiful Lake Constance, and under the watchful eye of boss **Mark Grimmer**, a group of 10 programmers, artists, musicians and designers make up the *Lineal* team. Currently working on around 20 products for the coming year, Mark has built up what he sees as the finest 16-bit talent in Europe. *Lineal* have already produced *Insanity*, *Flight*, *Castle* and *Warfare* here through *Mindshare*. But those watchful eyes have looked Britain out, and *Lineal* will be dealing direct in future. They, too, are at the PC Show (stand), so look up the stand.

DOWN

Lineal

An evolution project indeed *Lineal* have created a new kind of strategic simulation. *Lineal* say *Down* for the PC is the first strategy game to provide players with a detailed graphic landscape spread over 16 screens, utilizing 64 colours on screen. *Down* is very flexible. You can compare units, rule lands and fight off invading armies. Feeling aggressive? You can also invade other territories or even go purely and establish trade routes. Alternatively a life of crime can be pursued, looting and robbing caravans as they cross the landscape - thought prepared to pay the price.

Please note strategy games rely on knowledge of tactics and game strategy play. *Down* is controlled through its menu system for decision-making - and the decorative graphics make it more of a tactical game

Based with the powers of lawlessness, *Down* features human and not human. *Lineal* is searching the lands of Egypt - and take the underworld - to create the powerful *Book Of The Dead*. As they say at the start of so many films, *MaMa* is based on a true story - an authentic Egyptian legend. Beforehand *Horizons* claim in feature edition, graphics and slick gameplay.



Using 64 colours on screen (don't mind how Green indicates artist's graphics to strategy

SOLARA

Lineal

Graphics play a large part in *Lineal* in involved arcade game *Solara*. Based on a Mayan legend (another true story?), the game is an ancient Aztec sport where two opponents manoeuvre floating spheres over each other until all the opponents have landed behind one. *Ambitious* (maps are the key to success and so strategy has to be combined carefully to maintain control of the spheres and the attack. Out in the screen for ST and Amiga.



That old hat game called Solara - Amiga screen

DRAGONLAYER

Lineal

Judges of the PC Empire's huge games? Part no longer as *Lineal* is arcade adventure *Dragonlayer* keep it fast and think what else take it around you off should put things right for ST and Amiga owners.

Dragonlayer features 64 huge half-screen options - and on the Amiga the graphics are displayed with 64 colours on screen. Offering Amiga owners a demonstration of the real



One of the castle rooms, inhabited by unknown forces, inside the way to the dragon's domain in *Dragonquest* - Amiga version

power of their machines - say loud.

The story tells of a wicked dragon who terrorises a remote village - each year the villagers have to sacrifice a virgin to the beast in order to prevent themselves. The only way to stop the dragon's ravage is for one particularly brave adventurer to locate the shattered fragments of a medallion, rescue the dragon's last and only child.

(Incidentally, *Dragonquest* is tremendous, and there are hundreds of locations in villages, forests and the marble labyrinth itself has 200 rooms!)

THE CHANGE (Amiga)

Endorsed by the World Joking Council, Lord Jackson their non-judgemental The Change critics feel even created.

It follows the progress of a nervous learner from a street-fighter trying to hit the big time as WBC Champion of the World.

The learning framework is strongly underpinned by rules, and there's a reference to make sure the play is followed - though you can break him out, you risk being beaten.

For one- or two players The Change also features huge sprites and uses 1,000 frames of animation, 15 offensive and defensive moves and a couple of illegal manoeuvres. Available for the Amiga before Christmas with 17 and before Christmas 14/128 versions to follow.

The Change goes in for some boxing before a match - Amiga screen



GERMANY



Pot of gold at the end . . .

RAINBOW ARTE

Germany supports several computer magazines - best known, perhaps, is *Happy Computer* - but home-grown games haven't yet

penetrated to the extent that French names, *Rainbow Arte*, through GDR, *Rainbow Arte* have already made an impression in the UK. Their latest, released through UK, but under the Rainbow Arte label, is almost ready.

JOHN OF ARC Rainbow Arte

Watch out for a slightly pretentious, middle of the Rainbow Arte's eye arcade adventure game, *John Of Arc*. The Danish-based company have already given us *Great Giana Sisters*, but *John Of Arc* is totally different in style although it borrows the same polished gameplay. Taking the form of a film somewhat like *Schindler Of The Cross* in all, the game is for 16-bit first, with a Commodore 64/128 version expected. Stay tuned.



HOLLAND

Tulips are better than one . . .

BOYS WITHOUT BRAINS

The Tough Guides entry for the Netherlands is admittedly a touch

this, but things our correspondent assumes, are better up. Meanwhile, that meeting *Thames* mob, the boys without brains, are hard to work on their follow-up to *Rainbow*.

BAMBOO Thames

Crash Dutch programming, The Boys Without Brains - creators of *Bamboo* (TOS 500 50%) - are taking into their Commodore's libraries to find a game with the *Boys Without Brains* title of *Bamboo*.

Although little is known at present, it's a massive shoot-em-up with a silly night-time directional scrolling routine. Plans are about for a Christmas release if the dither hold, and we'll bring you the full picture very shortly.



SPAIN

On the Costa del soft
TOPSOFT

Spain's *Topsoft*, *Topsoft* are the only Spanish programming company to have broken into the UK before. There were some early Spectrum games released through various British software houses here, and the last title was

Survivors, through US Gold. It was a graphically excellent arcade adventure, from the *Ultimate*-based company that just completed the *Ultimate* game, which will be published as the first part of their international tie-up with *Pepsi Cola*.

MAD MIX GAME US Gold/Topsoft

Twelve levels of a multi-game starring Mad, a yellow, marching creature, who comes mauling blue power balls across after space. (Slightly adventures are more powerful than *Ultimate* - but changing into a *Topsoft* or *Ultimate* allows him to attack them too.

Ultimate familiar? Well, yes . . . It is similar to *Mad Mix* and the million of other *Ultimate*. *Mad Mix* Game is the first of the *Topsoft* Challenge running on several *Topsoft* games. Inside the package is a high score set by US Gold, if you beat it you are automatically entered into a free prize draw.

The *Mad Mix* Game should be



Mad Mix and dangerous to know . . . especially for the ghosts in *Mad Mix* Game - Amiga screen

in early the time you need this on the Commodore 64/128, Spectrum and Amstrad CPC at

£7.99 cassette and £11.99 on disk, with an 87 version in follow. Reviews next issue . . .



GREAT BRITAIN

Best of British for September . . .

ALL SORTS

Island of great beef, Yorkshire pudding and French mustard, cold cutlet and Swiss Mail, Britain needs no introduction to regular *Top Gunner* — after all, loads of us have taken and share here. So, on with the entries . . .

FURION

Electronic Arts

When you've got an Amiga about 'n' up, there are a few simple guidelines to follow. One: designate an alien planet where the action takes place. Two: include many names for enemies such as, extra extra, scorching plasma spheres, UFOs and spaceborne dragons. These include many names for the player's ship-defense systems.

Electro Shields with multi-wave-bullets. Few include a "totally innovative feature" — an information panel with an extended base-two alien numbers scoring system. Few: call the game something powerful . . . like *Furion*.

Anyone can do it! Basically, *Furion* is a (granted) shoot-'n'-up written by *Building Productions* to be published by Electronic Arts in October.



REX

Marblech

They say they have a game which takes over from where the last great original Spectrum games left off. Marblech mean their latest product. Rex, for the Spectrum, has wild scenarios of plausibility and graphics to make you gasp just like the old days.

And yes, on the graphics front, we have to agree — a series of colorful, animated characters and landscapes make *Rex* a



delight to view. However, we haven't played it yet.

Rex is a play-by-play scenario who scores points to be away with capitalists, winning atmosphere-polluting bonuses who have built their fortunes around the Green Taxes. To reach the space Rex explores the underground system, destroys the linked subterranean resources, and locates the entrance.

Once inside and the changes and watch the whole new: *Smash*. Released sometime in November. Rex will cost you £3.99 in stores, £14.99 on a diskette.

PAR-MAN

Granatium

He's mad, he's bad, he's cute and rotten. Following the successful Commodore 64/IBM conversion of *Par-Land*, Par's back again. This time our fellow alien stars in the Commodore version in glorious 2-D — and he's blessed with the ability to become even Clyde and the rest of the ghoulish group, now joined with by the goblins and Pandy. *Par-Man* is basically the



Par-Man, sort of *Par-Man* III!

same old *Par-Man* game with up-to-date graphics and animation. Players of the coin-updates its second edition, which can further rescue all major formats.

GI KILLER

Freaked

Yeah, he sounds the type of guy who wears the obligatory scar on the left cheek and is so hard to beat. *GI Killer* is a game for Commodore 64/IBM to beat. In fact, he's so hard he probably doesn't eat breakfast at all.

Which is just as well as in this 2-D October release from *Freaked*. *GI Killer* is a particularly unusual mission requiring stealth and cunning. *GI* and his troops, *Killer*, are dropped by

paratroopers into enemy territory. Unfortunately *Killer* has gone AWOL, leaving *GI* alone.

To retrieve your deputy doing you'll have to break through the enemy camp and reach it before setting off to achieve your ultimate objective of locating secret papers and returning to HQ.

A game with guts, we've told, but not when *GI Killer* is released to Spectrum, Commodore 64/IBM and Amstrad CPC on October 18.



Watch out for *Furion* as you see it: already there in *Furion* — Amiga version.

ELITE IN THE SKY

This elite release trading game Elite hits the ST on September 28. After much earlier games, the ST Elite version is the more colorful than any other version of *Elite*'s spin. Review next month.



In the underground tunnels, *GI Killer* — Spectrum version

The price of coming at the Olympics

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first

If you weren't selected for the Seoul Olympics, no need to feel out of the running.

Because everything you need to compete in all the events is right here with the Commodore 64 Olympic Challenge pack. And at only £149.99, your gold medal's practically in the bag.

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There's only a few days to go before the opening ceremony, so make a dash for your local dealer and ask about the C64 Olympic Challenge pack. Or telephone 0800 800 477 for more details.



Commodore



GET TOUGH

WIN YOURSELF THE **DOUBLE DRAGON** COIN-OP – IT'S DEADLY!

This is the big one . . . Melbourne House have teamed up with TGM to offer you the chance of winning the original smash-hit coin-op *Double Dragon*. It's that lean, mean, fighting machine that has everyone hooked in the arcades.

Taito's *Double Dragon* is scheduled for release on Spectrum, Commodore 64/128, Amstrad CPC, Atari ST, Amiga and PC by Melbourne House in October – and they're promising a brilliant conversion.

The task of converting *Double Dragon* (the sequel to *Runegade*) is in the scintillating hands of Manchester-based Binary Design, well-known for

many excellent arcade conversions.

Double Dragon's theme is violent, but it's all in a good cause. A gang of punks have kidnapped your girlfriend and are holding her prisoner in Puts HQ. You and your brother (playing simultaneously on screen) are on the warpath, set to rescue her.

The action takes you through many sections in downtown streets, all filled with angry opposition. Defeat one bunch of punks and have a bash at the next; you may end up battered and scarred, but it's all for love! Let's fight!

FIRST PRIZE

Double Dragon arcade machine in full. Complete in cabinet, the coin-op has all the joysticks and buttons for two players. And the best of it is that you won't have to spend a penny on playing it (except the price of a stamp).

Melbourne House will deliver the machine to your doorstep (and might even help take it upstairs . . .). So there's no worry about having to collect it from somewhere in London House and lug it all the way home.

There's only one machine – and only one first-prize winner. But it could be you!



RUNNERS UP

For TEN runners-up there is a copy of *Double Dragon* on any format, and a copy of *Now That's What I Call Music 12* – the stupendous double album (on cassette or LP) featuring B-Explosive, Wet Wet Wet, Commodores . . . in fact 20 top chart hits from this summer's musical types.



FIGHT!



THE COMPETITION

It's a roundhouse with a difference. The difference? We're not telling you what the rounds are. Well, not exactly. We've selected ten words from the hundreds on this page. The clue is they're all linked to Double Dragon and they're all more than four letters long. Go first! win and ring 'em!

M	A	S	T	S	E	O	H	A	B	O	H
K	K	I	K	E	N	X	V	S	I	O	I
H	C	H	I	D	Z	R	V	E	M	O	E
F	I	G	H	T	U	E	E	L	D	D	F
O	T	E	S	U	O	H	L	D	D	F	B
U	S	C	A	P	E	P	A	Y	A	L	M
V	Y	B	R	A	L	E	G	H	G	C	R
D	O	U	B	L	E	R	E	U	R	A	R
O	J	D	R	H	M	N	O	G	A	R	D
B	M	D	E	A	M	A	B	N	F	E	D
L	M	R	M	A	C	H	I	N	E	R	O
E	R	M	O	R	F	E	Y	B	E	Y	B

Name
 Address
 Postcode
 Age
 Computer Owned ☐

Entries must arrive here by October 26. First correct entry pulled out of the hat on that date wins. All cloning rules must be followed (see method) or we'll throw you in the potter!

The address is: DOUBLE DRAGON: COM-OF CAMP, THE GAMERS MACHINE, PO Box 10, Ludlow, Shropshire SY8 1QB.

THE HIGH



MicroProse HQ, Hunt Valley, Maryland, USA

Bill Meier enthusiastic about P-19



Mike "Wild Bill" Staley is perhaps one of the best known and most charismatic figures in the home computer industry. His go-getter approach to life and business, together with his colorful past as a fighter pilot, has guaranteed him a high media profile, which has not been slow to exploit.

Late 1981 but just as vital to the success of the company is MicroProse's co-founder and senior vice-president, Sid Meier. The story of how the company was formed is anecdotal.

In 1981 Meier and Staley were fresh employees of General Instruments Corporation. They were playing an arcade game of aerial combat - *Andromeda* - while attending a conference in Las Vegas. Staley, a former USAF fighter instructor with experience of flight simulators, complained of the game's quality after Meier beat him by outwitting its algorithms.

Meier said, "I can design a better game in a week." To which Staley replied, "If you can, I can sell it."

In fact *Helcat Ace* took two months to program, but it was the first rung on the success ladder for the company.

A major distributor placed Staley shortly after, to place an order for 500 copies of *Ace*, and suddenly the business was no longer a mail order operation. Chapper Reese - the first ever three-player game - was the next title to be released, snapped up by CIB.

September 1983, Staley realized he'd have to take on staff. He took on three. Now MicroProse employs 95 at the US HQ headquarters, and 50 in the UK. Steven Red was appointed UK Managing Director in 1986. In 1987, Staley and Meier invested 20,000 shares in MicroProse. Today it's worth 120 million, and by 1990 Staley predicts a

Major William Staley and Sid Meier turned \$3,000 into \$20 million in six years. They did it as MicroProse. From *Helcat Ace* to *Red Storm Rising*, the games keep coming - and winning. TGM's John Ross flew to MicroProse HQ in Hunt Valley near Baltimore, Maryland, USA to learn the secrets of their success and play-test the latest games currently under development



company value of 1000 million. Offices were recently opened in Paris and Tokyo, and additional operations are planned for West Germany and Scandinavia during 1989.

I kinda like that

If there's one thing peculiar about this success story, it is only that it's a very obvious one.

Looking around the Maryland headquarters and chatting to programmers, game designers and play testers, the feeling of common interest is profound in overabundance.

The company treats its employees extremely well, a policy which evidently pays off. MicroProse is profit-sharing. Staley insists that shares create mutual aims and claims that Christmas bonuses for staff of \$1,000-1,000 are not uncommon. When they visit, UK programmers are

High above the cultivated fields of Maryland, Major "Red Storm" Clancy takes a virtual jaunt for a "Red Storm Rising"...



TIMES OF LORE

ORIGIN SYSTEM, a division of MicroProse, have been producing top-quality computer games for years. The two latest additions to the range are *Times Of Lore* and *Ultimate Dungeons Of Deceit* (reviewed on page 46).

In *Times Of Lore* you can take the role of a knight, barbarian or wizard, travelling a magical, scroll-based, journeying across magical lands, picking up information along the way and dealing with monsters. It may sound like *Quest*, but as the programme is quick to point out, *Times Of Lore* is not a *Dungeon* game.

The real novelty of its full 3-D environment, happens in real-time combat with "intelligent" opposition who go on carrying out their various tasks irrespective of what you are doing, and the screen gets darker and lighter according to the time of day.

One of the game's nicest features is its use of keywords. Unlike many other games, *Times Of Lore* actually presents you with keywords in its feature window at a particular point in the game. If you cannot, for some reason, open a door, then the option "open door" does not appear in the word-stack. Similarly, when a word no longer has a use it disappears from the screen.

It takes the game between three days, armed with a map, to complete, so most players should be kept happy for some time.

Times Of Lore is available in the UK now.



Times Of Lore: Two of the developers working on the game



EGA RULES USA

It's not news for Amiga and Atari ST owners as far as MicroProse are concerned. But given if you're a Commodore 44 or PC owner. The American market remains, as ever, largely different to that of Europe. Simply refer to the 16-bit owners as "the visual 16-bit", indicating that whilst the software/development, the investment in software (time) will not be there. The major problem as far as these machines are concerned in the USA is one of distribution.

One American journalist told me that there were only two shops in Baltimore where you could buy an Amiga, and only a handful of music shops (because of its MIDI port) which will stocked the ST. In 1987, MicroProse's marketing share in the States was 40% each for the Am and PC, with the remaining 20% being taken by Apple, Mac and smaller others. It's not possible that UK games players might want buying PCs in some number where they see *AT-TP Project: Madcat Fighter*!



RED STORM RISING

TIM CLANCY's *Red Storm Rising*. The Russian's hybrid tale tells the story of, from, and, after the American Dream. Like many MicroProse military simulations, and purports more-subtle aspects of the philosophy or the back-story, and get on with enjoying the game.

You're in control of an American nuclear submarine at the outbreak of World War II. At first sight the game looks similar to *Glenn Jensen*, but there are some differences from *Glenn Jensen*. For one thing the weapons systems are far more advanced.

There are also other touches in the game. If the Russian with a graphic shows the red flag flying off the White House, a sequence that had never *Major Bill* containing his tongue in cheek.

Ronald Reagan allegedly asked Clancy when presented with the book, "Who wins?" Clancy replied, "the good-guy, sir." They're battles now for it.

files in one year", a vision which might be sound and conservative when compared to many UK software houses. However, if just performance is everything in go-by, the quality of these titles will not be in doubt.

"If Clancy was in the military he would have been court-martialled"

Simply known that the secret of continued success lies in innovation and in engineering. On the computer side, MicroProse will continue to produce simulation software aimed at the slightly more adult audience (14-year-olds and up), because, simply because "everyone is heading towards simulation in general". However it's his statement "It's a tough decision to make if you're a computer company or an enter-

tainment company. We're kinda both" that is particularly interesting.

Of the 2000 million turnover predicted for 1990, 50% is expected to come from hardware and coin-ups. It is here that some of the most exciting development is taking place.

Solid realities

Gene Lipkin is in charge of what's known as "1-D Technologies", which is the coin-operated version of the market. Impressed though he is by the new dimensional versions, he's graphics of current video arcade machines, he's looking at the release of coinops which will meet arcade graphics and gameplay standards.

Marrying the complexity of traditional MicroProse simulations with the quick-play fun of the arcade machine, Lipkin's currently developing

graphics on a computer which will allow 1,000 polygons on screen at one time, running at 50fps (frames per second). If that doesn't mean a lot to you, then it just have to wait until you see the staggering P-79 running on the PC with VGA - which goes by with only 50 polygons at 30ps, to realise just what sort of graphics this system could generate.

Undoubtedly Lipkin is remaining quiet at this stage, but the first machine will be a flight game and it will be the US available in the first quarter of 1989. Similarly is also looking at a big new hardware development: something like the main *Warcraft* which will be available for the 1989 PC. There in London. Can you wait?

Next month John Ross goes flying with *Wildcat* himself - being a sick bag, it could be stomach-churning...

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Screenshots from
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Whatever happened to the Nintendo?

It was going to change the world and give you change out of £150. The Nintendo invasion captured America, and one in ten Japanese bought it too. But in Britain it flopped — as even its most vocal new salesman, Luther De Gale, admits — while the Sega succeeded. Now TGM looks at the plans for a second console war

'The Nintendo is solid-state Japanese culture', Luther De Gale recently wrote. Now the ex-Konami boss explains why he's putting his weight behind it

What has happened to the Nintendo? Last year the future sounded bright, but it seems that few have answered the call. Is it doomed to go the same way as that other great Japanese computer innovation, MSX?

Although the Nintendo is alive and well, and being in the homes of 12 million Japanese and five million American families, I've only just seen one in my local computer store — and I

supplied it to them! But if you want to know why it gave up a comfortable lead at Nintendo to champion the Nintendo Game, you obviously haven't seen the machine.

The game console is not a new concept. It was pioneered by Atari in the early days but soon adopted by the Commodore and Sinclair computers. Cynics might say that the same will happen to the Nintendo, with STs and Amigas on the scene today — but there is one important difference.

When the computer boom inflated out the Atari console, programming was tricky. The design of computer modes warped the market, and parents hoped they'd actually teach their kids something. Really, they should have known better.

It wasn't long before the child prodigies learned that programming was hard in comparison with the slickness of game-playing. Education be, the devil and a myriad of machines furnished recreational opportunities of arcade machines.

All this jugged the concept of the home computer later, and the only people to learn anything from the 8-bit boom days have been the parents. A good game is one way to keep the kids from spending furious hours on one-armed bandits in the local arcade.

So the scene is set for the arcade versus machine-in-the-home. STs and Amigas can produce pretty pictures and some of the games are hot, but they are expensive machines to buy and the software is still pricey. On the other hand, the Nintendo costs less than £100 and offers games which cannot be bought for any other machine.

Okay, two copies and three tapes, but they're not the real thing. The Game Masters may also introduce into your system of delight, but Nintendo's Mario Brothers they ain't.

Quality control?

I possess a distinct bias between the games and computer areas, where most homes have a games machine but some also have a computer.

The splitting up of these two areas already has advantages. Software houses are busy cloning games from the ST to the Amiga, and this means they're programming for the lesser of the two machines. The result: games which are barely better than anything on the Commodore 64 or Spectrum, in many respects.

Meanwhile, software houses are busy applying to whatever the Nintendo



CHICAGO, USA: It may be known as the Windy City, but the Nintendo showed no signs of blowing away at the giant Consumer Electronics Show here this summer. And more than 25 firms are producing Nintendo cartridge software in North America, ranging from arcade games to sport sims to role-playing.

New titles from Nintendo itself include *Super Mario Bros II* — you can't keep a good team down, it seems, and now Mario and Luigi are back on the road. There's also *Quest II* — for *Adventure of Link*, a sequel to the two-million-selling *Legend of Zelda* (the original is now out in the UK).

Super Team Games, *Force Assault* and *World Class Track Meet* complete the wheel action from the Japanese manufacturer.

The dozens of games from other software houses included *Airwolf*, *Ghostbusters*, *Random Freedom* (a *Everything Amigas* and *Amiga Command*).

There's also *Street Fighter*, *Platoon Rampage*, *Mickey Mouse*, *Raiders*, *A Nighttime On Elm Street*, *Just Warriors* and its sequel, and *Warble Witches*.

Nintendo peripherals at the show included seven joysticks plus the Power Pad, for foot control: it's sold as part of the Nintendo Power Set, which retails here at \$429.95 — about £80 — including the console itself, games, and *Super Light Gun*.

Read the full story in TGM812

Chicago report by Marshall M Rosenthal — photo courtesy of the State of Illinois.

terds. This means that every game is written specifically for the Nintendo and quality is strictly controlled by the mother company. As the program increases, the games will improve beyond their currently high standard and the benefits will be reaped by the waster of the joystick.

Nintendo life exists beyond the sticks, though. The machine already has a pistol and a game playing robot to games.

Commodore and Atari are busy pushing the computer benefits of their low-life machines, so it's unlikely they'll be producing special games devices. If anything looks as if it will be produced by some other company. And time has shown that such pro-

jects are rarely successful, because no-one wants to bring-out software to support them. But for the Nintendo men and sticking sticks will be developed as time passes.

The software will point is told, saying that the Japanese have failed before - and that they'll never succeed in computers. This is absolute garbage just look at motorbikes. The Japanese love the could not develop a successful bike from scratch so they loved the best British designers, gave them technology and facilities, and told them to get on with it.

The result is virtual world domination by Kawasaki, Honda and the rest of the gang.

Nearer to the computer field, the

Software say the Japanese will never succeed. That's garbage: just look at motorbikes.

analogue and 90% Japanese machines. A look at the software charts proves that a licensed game is the alternative which unlocks a game's back-up and saves the country.

And Nintendo's policy of strictly-controlled software will ensure that once software houses gain a license, the game won't be offered for any other machine.

Although Nintendo have failed to produce results in Britain, the interest is still so strong that arcade companies like Electrocoin are starting to push them instead. Take it from me - the Nintendo is going for another anniversary and Christmas, and next year will probably be released in timeously Nintendo.

Richard Eddy looks at the state of the consoles

What has happened to the Nintendo? Look through the window of your local computer shop and you'll see Spectrums, Commodores, PCs, all the computer-buying heart customers - but no Nintendo. Few of the major chains stock it either.

It's nearly year since TGM started reviewing Nintendo games, but there simply haven't been any new UK titles - the total collection stands at about 30, compared with 100 in the US.

Nintendo themselves recently stated that this strange disappearance act is part of their long-term plans, rather than a failure to capture the UK market.

For the Mega-Blaster System seems to be doing well enough - software house Mastertronic, whose handling in UK sales, say there are approximately 40,000 copies in Britain, and they claim to be selling in 15 million a year from the console.

Cartridge-based games are released every month for the Mega -

so far the most popular titles have been the boxing game Rocky and the arcade conversion of Asteroids. And from now until Christmas, Mastertronic plan to release roughly 10 titles.

Striking back

But now Nintendo are striking back. They've now commissioned 30 software publishers to write games for their console, to sell in about £20-£25 each. We saw the efforts of Atari, formerly Ultimate Play The Game, in TGM400. And De Gale Marketing, a new company backed by top-class UK distributor Electrocoin, has also been roped in to improve limited sales.

Another tactic will be advertising. This autumn Nintendo join the list of Commodore, Acorn manufacturers of the Organiser, Cambridge Computer and printer for the year on the box.

And they hope to avoid last year's fiasco, when a £80,000 TV ad campaign produced by the giant Mather apparently failed to produce even 100,000 sales. (See the month's TGM Report for more on the ad fiasco.)

That must have been disappointing

Nintendo hope to finally get it right with a £2.2 million TV ad campaign

for Nintendo, which claims 10 million sales in Japan and 5 million in America - the latter figure soon to double, they say.

It's no accident that Nintendo are pushing their sales on TV rather than in computer magazines - both Nintendo and Sega are anxious to avoid the fairly image of computers, keyboards, machine code and all that stuff. They stress that their consoles represent more home-arcade systems.

Nintendo hope to finally get it right with their £2.2 million ad campaign. Their console has been passed from side to side in terms of success - first to Atari, then to Sega, then to US giant's without GCE, and now to their own subsidiary Nintendo Entertainment System International (NES).

Sega Master Systems are now being sold through mail-order catalogues such as Haywards, and Mastertronic is pleased with the result - but Nintendo must a won't work for them. The console has to be on display where it can be demonstrated, they say.

Meanwhile, there's the possibility of the cheap Famicom storming into console land (TGM400) - and rumours of a Nintendo II, though NES say it won't be in Britain till 1985.

with the one real deal.

They also believe that the 'master key' design itself is different in each country - to prevent companies buying up cheap Nintendo software in one nation and selling it abroad, sending into the manufacturers' profits. Software houses were excited when they heard of the apparent breakthrough, but cautious at the same time. 'Everyone we spoke to thinks it's a fantastic idea,' said the inventor. 'There are one or two UK companies - big ones - who would like to know what it [the master key design] is.'

But said Anderson, now Mastertronic is among them. He will be continued. 'The software companies, no way will they spend Nintendo. And the way we are going in first, because even if we can eventually they can dump so many badsets on us we'll never have a chance.'

He cited the fierce protectionism of Japanese businessmen, too. Software houses which copied Nintendo would 'never sell anything in Japan again'.

At press time, Nintendo could not be reached for comment.

Barnaby Page

Exclusive: How Nintendo keep control

NES and Luigi may have put new life into consoles, but some UK software houses fear that a successful Nintendo would spell doom. The reason: they can't pull their 8-bit and 16-bit games on cartridge.

The console's manufacturers, based in Japan, want to keep control of all Nintendo software - perhaps because that way they can make sure Nintendo games are only available for the console. And if the games are good enough, that guarantees Nintendo sales.

Now, for the first time anywhere, TGM can exclusively reveal how they do it.

Last year, a small group of programmers and a computer-whodunnit in the north of England banded together to crack Nintendo's secret codes and put ordinary home-com-

puter games on the console.

They did it - the group'singleheader, also-called code identified, told us there's no technical doubt about the system. The actual engineering has been done.

Hopes soared. They had perfected, and planned to test, an interface cartridge which would link the Nintendo to a C64 drive or tape player. This £10.00 interface would plug into the Nintendo's cartridge-software slot.

And producing new games for the console, without Nintendo's permission, would be easy - 'anyone who can program a NES code player could use it can do it'.

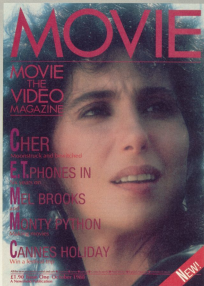
But then they found the trick - a method which Nintendo has apparently used to thwart independent software producers.

Protection racket

Every batch of 50,000 Nintendo consoles has a different chip to read the cartridge (TGM400). And only Nintendo can make the master keys which work with all the chips.

So while the British team's system worked with their own consoles, there's no guarantee it would work

Frankie went to Hollywood.
Now Newsfield are too.



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MOVIE is the new monthly for the film and video world, published by the same people as TGM. Issue One is out this month – 100 feature-packed pages on who's who and what's what on the screen. PLUS a 16-page Steven Spielberg supplement, first of a 12-part series MOVIE – The Video Magazine. \$1.95 from all good newspapers. Subscriptions available – see first issue for details.



PARTING FOOLS V THEIR MONEY

A

In the second part of Mel Croucher's investigation into computerised crime, blackmailers, spies and techno-terrorists get the finger

I like coincidences, especially when they involve my own work. On 29 June I handed over my first piece on computer crime for TQM to Mission Control, Ludlow. Within 24 hours, on June 30 1986, Britain's biggest ever attempted computer fraud took place, to the tune of £32 million!

The target was the City of London branch of the Union Bank of Switzerland, and the only reason the sleuths came to find out, and were able to proceed, was the fact that the computer handling the late transaction broke down half way through the night, so staff were forced to check it out by hand.

City sources say that had the hack been successful, the Bank would never have admitted that a crime had taken place. The reason for this is simple. It was an inside job. What is more worrying is the fact that computer criminals who commit inside jobs are six times more likely to get away with their crimes than the traditional non-electronic bank robber! Bank staff tend to notice armed robbers - but much to the consternation of the bankers, electronic robbers are invisible.

WITH

Cruel Academics

Speed is not the only motive for committing computer crimes. One of my favourite cases involves that wretched of our motives, revenge!

In 1986 a professor at the Department of Higher Education in Oregon, USA requested the purchase of a CDC computer to help his students. Unfortunately, the state authorities in Oregon had made an awkward deal with IBM, and told the professor to get stuffed. Inevitably the machine that suited his need, they gave him use of a handful of terminals linked to the State Motor Vehicle Department.

One night the mild-mannered academic took his revenge. He hacked into the operating system, told his program that his terminal was the master console, and called up the names of all the members of the State Administration. He then listed all of their traffic violations, unpaid fines and convictions on all the printers in the network, along with some poetic but highly obscene messages about the guys who wouldn't buy him a CDC computer.

Before he logged off, the professor wiped all the major vehicle records (including unpaid fines) of everyone in Oregon, except the State Administration staff, and finally flushed the entire system down a non-motivatable software toilet!

Record breakers

Question: why do the most headlines (except gold button robberies) of a couple of million quid and bank jobs worth a few hundred thousand, yet ignore computer crimes which regularly?

The most serious case of computerised extortion involved ICL, when stolen data blew into the subject of a blackmail demand and

threats to blow away the ICL data bases. The biggest extortion case ever to happen in the world was a computer勒索 the 1972 Equity Funding fraud, involving 84,000 fake insurance policies and a two billion dollar take. The computer theft that affected most people so far has been the destruction of the databases belonging to Payphone Inc of New Jersey, when the payroll of 1,000 companies got fried, leaving 95,000 employees without salaries.

The biggest computer cook-up so far is the \$1.4 billion takeover of the Bank of New York's computer in November '86 when 30 million dollars got paid out before technicians could locate the flaw in the electronic item. And still most subtle that rely on computers fail to understand what the implications are.

Let me put this simply. Most companies in the world today are dependent on computers. Computer viruses can be triggered accidentally, and deliberately, and there is nothing that can be done to prevent them. In the past few years, 80% of computer-dependent companies have not survived computer disasters. Having put their corporate lives in the care of computers, machine disasters have killed them.

Apart from frauds and financial bankruptcy, there is also a whole range of offences concerning machines and software. The latest figures for these computer-related crimes break down like this:

Equipment theft	25%
Arson	18%
Information theft	16%
Sabotage	12%
Vandalism	12%
System penetration	8%
Logic bombs	8%

Although it is tempting to know that computer crime protection is now being taught at the police training school at Hendon, my confidence is a wee bit shaken by the news that the Police National Computer has been used "with reference to winning numbers in the BP National Lottery Numbers Game" and to several new claims for Software getting stolen. So much for security.

Security? What security?

Q: how does the blackmailer, terrorist, spy or thief gain access to the targeted computer? **A:** Without much difficulty to be honest, or should I say delivered, intercepting and tracking electronic data is much easier than physical burglary. And if you don't have an exemplar on the inside, don't panic, here's how it's done...

All electrical machinery - from a microwave to a coffee machine - emits radio frequency interference.

Radio waves are generated whenever a digital data signal changes from '0' to '1', just as they are when a thermostat opens and shuts. The simple experiment, take your hands and hold it near to Radio 4 on your Living Wave band, then place it near your computer. Power up and load in a program or do a bit of word-processing. Your hands should be broadcasting radio signals loud and clear in easily audible patterns.

In London tests this week, my own word processor has been transmitting to a standard tuning up to 50 meters away, and through three brick walls, and there is no way I can prevent it without working inside a lead-lined office.

Most computers now use low-power "radio" integrated circuits, which bang out radio frequencies up to 500 MHz. These escape through cables and VDUs, and can't be picked up as easily as radio and TV signals. As a matter of fact you can't even pick it up with a radio, but a television set between hands I can do, with a modification and that costs less than 50 pence!

This means that all word processors, text machines, PCs and mainframe terminals are broadcasting whatever is programmed into them all the time that they are switched on (this applies to radioteletypes, car phones, fax machines and laser printers as well).

If a crack wants to eavesdrop on electronic information which is surrounded by masses of uninteresting garbage, for example in a large office or bank, there's no big problem. Terminate off exactly the same type each have slightly different emission frequencies, and different modes of VDU have widely varying interference. It is a direction for which the crack out an individual VDU transmitter, and the professional crack will know how to take advantage of conduction along the cables, reflections from metal filing cabinets, and even be able to identify who is emitting data by their typing technique!

Crimewatch

One year ago, a Dutch scientist for the PTT laboratories, has shown exactly how to commit electronic burglary. Using normal a black and white TV receiver equipped with a signal synchroniser (cost £15) and a directional aerial (cost £25), he has publicly demonstrated how to steal data from a multi-cased VDU at a range of 200 meters, and from a single-cased VDU at a distance of one kilometre!

The implications of this are staggering. At data protection level and practices become fiasco. Banks, police systems, political organisations, publishers, hospitals - everyone using standard computers and word processors - are suddenly working in the open, broadcasting every bit of data. When the crack is released to perform the tricks for the *Tomorrow's World* TV programme, he chose a well-known office block in central London, and put up his gear on the pavement. Perhaps the most interesting aspect of his demonstration was that not one member of the public, or passing car, or even anyone who walked inside the building guessed what he was doing.



Rear Window

As well as cheapo electronics, there are amazingly low-tech ways of stealing data. One company knew that their competitors were regularly flushing their latest data, and called in a very expensive security team. After huge investigation they found out how the data was escaping through the window! Nobody had realised that the company's windows were facing a window opposite an empty building. The opposition had simply installed a window with a pair of binoculars, but the spy glasses were not even needed, you can read a decent monitor from 10 yards away by it!

Industrial spies used to dirty their hands by arming through old carbon paper, typewriter ribbons and street-view documents, but now one of the biggest private dick agencies in the world has uncovered a major criminal network that specialises in buying-out computer data from multinationals, returning the data using modified PCs and logging it off to the highest bidder with devastating results.

The first survey of computer fraud in the United Kingdom, ordered by the Audit Commission, investigated 113 companies. The results show that, the figures indicate the number of incidents.

TYPE OF FRAUD

Private work	10
Unauthorized theft	2
Unauthorized input	42
Misuse of resources	22
Theft of software	6
Theft of master file	1
Sabotage	1
Disclosure of privacy	1

The total tally of all of these misuses come out at well over a million each down the drain. But it cannot be too far fetched of me to suggest that this is the tip of a huge iceberg.

For example, out of 219 companies a common tendency has been that only 12 incidents of private work have occurred, and that only four items of software have been stolen. From the playground to the office, everyone who works with computers knows that software is being ripped off every day, and nobody anyone that they have not illegally copied a program. Knowing this to be true, all of the other statistics must be highly questionable. We are back to the universal situation of anyone who has been ripped off is very unwilling to admit it, and that, therefore, that they are aware of the crime in the first place!

Spy vs spy

So how do you fight the electronic villain? Well, new computers won't help you, they will even more aggravate that wicked trouble. Recovery is impossible without spending a fortune on rooms, walls, ceilings, windows, doors and tables must all be screened, and if you are part of a network, use a modem or other data, you cannot protect yourself at all.

What you can do is to modify the function of your VDU and make it extremely difficult for the interceptor to reconstruct your screen images. Together with this is although there is a system available in patent form known as the Memory of Defence won't give you a chance to find out what it is!

What you can do to defend yourself is to take out some insurance. I've been running without software insurance for ten years or so, and writing about others for nearly half that time, and I can assure my readers that software is a dirty business. I'm not just talking about ideas getting ripped off, or rogue employees/employees, I'm talking about sabotage. Data going missing, mysterious fires, espionage and defilements. And what continually amazes me is the money insured costs that many software houses take.

If we can't get our act together in this industry, God help those who know even less about the computers they rely on. The most common mistakes in computer insurance, in my experience, are these:

MACHINE COVER ONLY: Your machines are insured up to the hilt, but the insurance company is smart enough not to cover the software, and I don't mean the cost of a packet of disks. Suppose a program wants to backup an entire project, sabotage or theft of software can kill a company.

UNDERINSURANCE: Most suits under insure because they reckon that their back-up copies will see them through any problem. Then they make amazing mistakes like storing the back-ups in the premises as the originals, or not bothering to run the back-ups once a week.

I recently visited one very well-known software house who does not make back-ups of their records at all! If you can prove to your insurers that your back-up system is first class, and you store the copies in a fire-proof alternative location, current rates of cover are an amazing £750 a year for £7 MILLION cover! It's a bargain!

NO PROFITS COVER: You insure everything correctly, hardware, software, and policies to rewrite your programs, then disaster strikes, fire, flood, terrorist attack, sabotage, theft,

mutant pig attack, whatever the cause may be, your data is unusable. No claim on the insurance, they pay up, and you go to find software which fits legal to insure against loss of profits, further. In the quote for £7 million cover, £3 million is for insuring and the remaining £4 million for profit loss.

BUGS, BUCKERS AND BUCKERS: 1994: Any policy can have additional coverage for some very important risks—bugs, such as the loss of your records of business and back data, the loss of any backups, you keep, accounts lists of data as well as deliberate theft and sabotage, and deliberate planting of logic bombs by rogue programmers.

It can't happen to you? Of course it can. The only question is how much does it matter if your favourite program gets deleted, or your current data disappears in fire or flood? It won't happen to you? That's what they thought in the Controlnet of a London office block in March 90, when all their data got fitted in a flood in the air conditioning duct in the 22nd floor with hundreds of gallons of water!

That's also what they thought in December '84 in Tokyo, when a fan in a computer unit turned backwards 30,000 phone lines, and killed off all those companies without alternative computer backup.

In 1985 I picked up a lost-minute program I'd commissioned from a young gent in Coventry, Lancashire, and drove it straight to last year's PCW Show for exhibition. The disk displayed a loading screen and then presented in self-defence I'd been ripped off, my insurance didn't cover me for anything to do with my insurance and loss of profits, or against the loss of accounting, or printing the packaging.

But then, I think it should never happen to me.

"A Dutch scientist using normal a black and white TV receiver has publicly demonstrated how to steal data from a plastic-cased VDU at a distance of one kilometre!"

THREATS TO COMPUTER DATA



Can You Stop The Russian Bear?



Based on the NO. 1 best selling book, *Red Storm Rising* by Tom Clancy, Larry Bond and author, *Clayton Kopp*, with Tom Clancy, Larry Bond and author, *Clayton Kopp*, with Tom Clancy, Larry Bond and author, *Clayton Kopp*.

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CONVERSIONS: COIN OP!

A good arcade summer means a rich winter at home. TGM's expert coin-op team tell you what to watch out for as these machines which have kept us entertained all summer head for home computers in time for Christmas and 1989

'More stars than there are in heaven' used to be M&M's boast in its cinematic heyday. 'More conversions than there are stars in heaven' might be the modern software cry. But not all have been as glittery. Once there was a time when arcade conversions were looked upon as a quick buck-maker. Inevitably, public interest turned to derision as poor games, barely a shadow of their former arcade selves flooded the game shelves.

It's all different now. True, there are bound to be some turkeys flopping around, but the 1988 catchword has been care and attention to detail. It's all a compromise, as anyone will tell you, between available memory, development time and aspiration. But unlike two years ago, you can be sure that this Christmas you will enjoy loads of arcade conversions worth the price.

Whatever your tastes in coin-ops, you'll be in for a spectacular time towards the end of the year. What more can we say but get practising on these coin-ops in preparation for the home computer versions - and roll on Christmas and 1989!

sections where RoboCop calibrates his gun by firing at targets, horizontal scrolling levels and much, much more.

Gary's keen to point out that many of their games in development are 'graphics-intensive'. Obviously compromises have to be made where it is impossible to recreate coin-op effects - it's all about the gun in *Operation Wolf*!

When it comes to recreating a coin-op, Ocean's policy at mid-sized arcade firms, 'We're not afraid of multiscreen - we're Gary', as the person saying this for a game expects a faithful conversion of the coin-op. And anyway he's buying the game in the premise that it will be as close as possible to its arcade counterpart.

Recent works include, which have been justified with recent games such as *Salamander* and *Arkanoid*, *Revenge Of Doh*. Ocean are being deliberately

very about a possible licensing of the third in the *Nemesis* series - *Mobian Ventures*, but as Gary Bracey says: 'It would be logical to assume - considering our close contact with Konami - that Ocean's Imagine would produce home computer conversions.'

MEDIAGENIC

Formerly Activision, Mediagenic have a remarkable relationship with coin-op manufacturers (Sega, putting by the rapidly with which locations to new Sega machines are swapped up through the Electronic Dreams side).

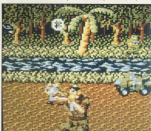
Afterburner is undoubtedly the most license and conversion for the Christmas Number 1 slot. But Mediagenic also have a host of other Sega titles. There are *Ace Attorney*, *Scorpio*, *Blade*, *Hot Rod*

OCEAN

Always a prime converter - Ocean intend stepping up their pace of coin-op conversions over further the autumn. Konami's *Typhoon* and *Salamander* are already out and about, of course, but *Quatre Reine* is another title lined up which will compete with SNK's *Motley Fool* in the violence stakes no doubt.

Much excitement surrounds *Robotopia*, being developed from Data East's coin-op version of the great cyberpunk movie (also out on video). Only initial snippets of the PC95 are ready at the moment, and from those, it seems *Robotopia* won't just be all-beasting action. Ocean's Gary Bracey exclusively told TGM not to expect a straightforward shoot-'em-up.

Okay, Gary, why not? From what we at Ocean have seen of the unfinished coin-op, says he, 'Greatly disappointing a line pin-striped high executives, we're looking to include not only the gratuitous violence but also sub-



Rescue the hostages and shoot to kill - everyone in *Operation Wolf* an assassin

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and two spanning (several) into machines — *Alien 3* and *Afterburner*'s space-squelch *Galaxy Force*.

As a screen-cutter, *Galaxy Force* is the strongest title because — like *Afterburner* — the high-contrast is an integral part of the coin-up. It's not so much considering the de-facto system can rotate through virtually 360°. *Galaxy Force*'s play much more of a futuristic experience than the other legs games. It has extremely high-quality pictures, using the most advanced method of lowered graphics moving at astounding speed.

While *Afterburner* and *Galaxy Force* may capture some of the coin-up's best 18-bit machines, they will still be versions of the 18-bit. Even so, Dream's new Personal has the answer for TQM readers. "When converting to bigger machines, such as the ST and Amiga," he says, "figures up, it's not, longer for converting into a 16-bit, because the quality of conversion. When we convert, we look for the game that the best that they can get with their machine's capabilities."

Obviously machine limitations are the main problem. When we looked at the arcade machine we were taken back by the game's speed — which is what the game is all about — and this is what it was into home computers. On the Spectrum, for example, *Afterburner* will have the speed but the graphics won't have the detail — although we'll give it a go at converting the coin-up's high degree of graphics quality. In 1989, "We're looking to suit the needs of the host machine."

With Argonaut Software looking after the 18-bit *Afterburner* multi-format releases due for 1989, it should be well worth waiting for.

Other games under the spreading Medagame wing are 1989's *Fighting Master*, Delta East's *The Real Ghostbusters*, Coreland's *Cyber Tank* and *Reign of Super*. These titles are planned for 1989. Medagame's hand enough on their plate as it is...

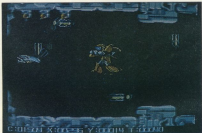
And the planet system over... You can add other familiar titles, such as *Iron's 4-Type*. This is looking extremely good on all major formats including Spectrum, and should be available around November. 4-Type's arcade success lay more in its graphics than gameplay — an original, horizontally-scrolling shoot 'em up. It gives programmers the perfect opportunity to work on the graphics — a fact which also applies to conversions of *Sega's 301* (especially, Time Saver has suffered as a result. Apparently the handheld graphics were all there, but the final important part of the game — the planet movement — wasn't right, so Time Saver is being resided. Don't expect it until January. You see some, you lose some.

FL

Among the largest of emerging French 16-bit games producers, FL stands for France Image Logique) are going to make a con-



Master in speed 300: how you can win World War 3 with your own hand — April 87



The last edition, horizontally-scrolling shoot 'em-up is now available for you to enjoy — April 87

siderable impact on arcade

systems — but next year, not this.

They have acquired the license to produce conversions of eight coin-ups — *Sega's 301*, *Yin-Yang*, *Yachtin's 301*, *Yachtin's 301*, *Yachtin's 301*, *Yachtin's 301*, *Yachtin's 301*, and *Yachtin's 301*. The *Yachtin's 301* (which will be released as a double pack with another coin-up conversion, *Yachtin's 301*) and two major titles: *Yachtin's 301* and *Yachtin's 301*. The *Yachtin's 301* (which will be released as a double pack with another coin-up conversion, *Yachtin's 301*) and two major titles: *Yachtin's 301* and *Yachtin's 301*.

We looked at Continental Circus in last month's Continental Circus. It was some 3-D effects which are interesting to see the rest, and it's the main selling point. Work on the conversions is being

undertaken in the US through newcomer The Sales Curve, and we should be seeing all the games in the first quarter of next year under the new Pelican label.

It seems a long time to wait. But The Sales Curve's Jane Kavanagh told TQM that "We are going to take the time to develop and fine-tune the games." But she also told the best selling person "We are going to be a busy time for conversions generally, and we don't intend waiting any of our jobs for the sake of a Christmas release date."

The Pelican games will be appearing across the 16-bit and 18-bit range, with *Yachtin's 301*, *Yachtin's 301*, and

possibly *Yachtin's 301*. The Sales Curve's Jane Kavanagh told TQM that "We are going to take the time to develop and fine-tune the games." But she also told the best selling person "We are going to be a busy time for conversions generally, and we don't intend waiting any of our jobs for the sake of a Christmas release date."

US GOLD

The Birmingham-based company had some very powerful coin-up games last year, and this year's line-up is equally strong. *Thunderdome* — all formats — for example. There are programming all versions except the Commodore game, which is written by (Shore) in *Thunderdome* author Chris



Forgotten World: Journey into the Mists is the title of this impressive shoot 'em up that... or isn't it?



Butler, who also helmed *1937* and *Space Harrier* to name but a few. *Phobiasphere* will launch into sight around the end of the year for ST and Amiga, along with long-awaited Amiga (*Run Run*, And then its sequel, *Out Run Europe*, is

expected sometime in January for all popular machines. It's a pity-pity that for that yet, the game is in the concept/design stage. Whatever its final form, *Out Run Europe* will take the look of the car racing game itself, much further, says

UP Good

They're also have licensed *The Simpsons*, an odd, near-obscure, little cult-tap in which you depict change substances taking in the jungle, while avoiding mines, land-pirates and other nasties.

And then there's the Capcom side of things. The only new color coin under license is *Shinobi 2*. *Shinobi 2* is still a preproduction PC, but Capcom are already prepared to convert it next year. Of the existing Capcom

titles, *Turtles* are working on *Last Dues* and the CMA game of 1984, with *Phobias* writing the other versions. And Software Creations are making *1937* again, as we revealed in our Capcom feature in *ITM* 1989.

As for the other big title, *Forgotten World* is expected in next month's *Commodore* Coin-Op. Capcom are looking for expert programmers to write on the ambitious project — so if you feel ready to tackle a monster arcade machine project, give David Butler a call at 01628 66111 (x43385). Who knows? This could give your chance to show the world what you're made of!

- **ELITE** — best known for their 16-bit conversions of *Paperyon*, *Space Harrier* and *Shinobi 2* (which is now having a quarter Christmas by comparison with last year, as we revealed in our book in April) in our feature in *ITM* 1989. 16-bit conversions of existing games are playing a major part in the company's post- and plans.

Paperyon ports onto the Amiga, ST and PC around Christmas/November. *Space Harrier 2* is nearing completion, containing a further ten levels from Nagai's famous coin-op, which can be played in conjunction with Part 1 or played independently.

This method of releasing a sequel gets around the problems of trying to squeeze such a visually awesome coin-op with megabytes of disc-based memory into a 16-pint pot. *Shinobi 2* is also scheduled for release on 16-bit machines (PC included) although its release date has been set back, and as a result probably won't be appearing before the new year.

- **ACE** — coin-op converting label of Softlab — have *Soldier Of Light* well under way, and following the successful *Spectrum* version. The CMA version is planned for end of August, with Amstrad CPC and Atari ST versions appearing around September.

Orion, their other coin-op conversion, is a little tricky, using, as it does, three monitors to display the action. It's taking a bit longer to finish, and is provisionally scheduled for November/early 1990. There are more conversions in the pipeline too, but when questioned, Ace were very coy, stating that all would be revealed at the PC show.

- **COMARE**, never seems to take a good license under a hat, are better known for all manner of games taken from the world of television programmes and films. Coin-ops are taking a backseat this year-red, only conversions of *Return Of The Jedi* due from the Wembley-based software house before Christmas. No other licenses have been revealed.

3-D Pac-Man! You just can't keep a good idea down



- **GRANDSLAM** are still working on conversion of *Pac-Man* (we've seen the CMA version as age apt for release before Christmas, and keep getting next in line of the eternal Pac-Man series — *Pac-Mania*).

And ST and Spectrum versions of the 3-D *Pac-Mania* are looking truly wonderful, only once a Grandslam employee (in names, Stephen?), in particular, the ST version is using excellent working — almost half the screen width — with full use made of the machine's 40 colours. On the Spectrum, full colour and a minor *Pac-Man* are to be found (remember there was around all the maze to be found in the arcade machine. As the anonymous Grandslam employee admitted, "We couldn't really get away with a monochrome palette on the Spectrum, could we?"

"Course not, John.

BEYOND THE NIGHTMARE OF DELTA ...

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Good Hunting.

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COMPUTER & ELECTRONIC
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REVIEWS

LEAD REVIEW

64 ■ STARGLIDER II

The sequel to one of the biggest 16-bit games ever, *Starglider II* stays in your screens. *Starglider II* wipes the floor with all previous computer games and sets the challenge for all software to match—even if they won't advertise it.



SPECTRUM

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78

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SEGA

3-D Maze Hunter	60
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82 ■ ELIMINATOR

Fourteen levels of incredibly tough, well programmed, anti-heretic, shoot-'em-up mayhem. In *Eliminator* you do as the game suggests — is everything you need.

83 ■ SUPER HANG-ON

Makes a meal of *Super Hang-on*'s four courses as you speed through the countryside of the world trying to beat the clock.

56 ■ CARRIER COMMAND

Helping to place *Rainbird* firmly at the top of the software tree, *Game Of The Year* (so far), *Carrier Command* comes in on the Amiga.

51 ■ HELTER SKELTER

You won't lose your math-half-way down and scorch your butt in this version of *Helter Skelter* — if you do you're playing it wrong.

78 ■ WASTELAND

Great mutant robots in south America? Looks like a job for the the desert Rangers in this *Band's* Tale-type RPG of the future.

53 ■ GUNSHIP

Take off vertically into one of the best helicopter flight sims ever — now available for your Amistad.

57 ■ BIONIC COMMANDO

Although a straight conversion from the ST game, *Bionic Commando* on the Amiga remains an incredibly addictive platformer and ladder's variant.

VERSION UPDATE

STREET FIGHTER

Capcom/ST

Atari ST: £19.99

Amiga: £24.99

FIGHTING on the streets never seems to stop. Released on the 8-bit machines in T&E88 (Capcom: £9/129 60%, Commodore 64/128 65%, Amstrad CPC 75%), Capcom's coin-op conversion now hits the 16-bit machines.

Both new versions were coded by *Torries*, authors of *T&E7*. Raging Thunder, Indiana Jones and the forthcoming Capcom release *Lost Duet*.

Street Fighter pits Ryu, a skilled warrior of the dojos, against ten other fighters in five different countries. Each bout consists of three rounds, the winner of which either fights another strong foe.

And if Ryu is victorious he gets to try his hand at the bonus round which involves shopping store stocks in half.

One of the few differences in the 16-bit versions is the graphics: the large fighters perform in front of noisy-detailed backdrops, many of them squally.

The only minor variation between the Amiga and ST versions is the colour - on the ST they were slowly lost, while on the Amiga they remain static.

But disappointingly most of the graphics are purely cosmetic; ani-

mation is limited and movement is slow. The strong base of the Amiga's fun is preferable to the high-pitched whine of the ST.

Street Fighter is too easy to master, and suffers from delayed

control response. The ST delay is less than half a second so at least some game-play is kept, but the Amiga is even slower making it very frustrating to play.

The conversions have also lost a vital and enjoyable element of the original coin-op - the pressure pad on the arcade machine which allowed you to punch and kick at three different strengths. This device has obviously been sacrificed for conversion, and a joystick cannot hope to emulate the fun of physically shanking the

machine.

Street Fighter is a prime example of a 16-bit conversion with worse gameplay than its 8-bit brother, relying only on its superior graphics capabilities to short, nice graphics, shame about the game.

ATARI ST: OVERALL

54%

AMIGA: OVERALL

51%



They were too late at but interesting and possibly slow to play - Amiga version

VERSION UPDATE

BERMUDA PROJECT

Warrensoft

Amiga: £24.99

THEY say lightning never strikes the same place twice, but the plot in *Bermuda Project* might disagree. Released on the Atari ST in T&E88 (ST 54), the mysteries of the Bermuda Triangle are revisited once again to the unfortunate avatar in this Amiga version.

You, as a top journalist, have been assigned to investigate a case of unexplained disappearance in the Triangle. But a storm forces you to make an uncharted landing on an island deep within the mysterious zone...

Time has no meaning on the island, and throughout your adventure you'll meet people and objects from all eras. By getting them to help you, or by evading them, you must survive to find another plane and fly to freedom.

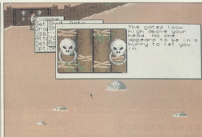
Playing in real-time, you control the main character by mouse and option menus. Options available include zoom, left, back, exit, save, and auto-save.

The small, crudely-animated

hero strolls mechanically around a screen which scrolls very slowly. But *Bermuda Project* has a useful pause option and although the graphics are poor and the sound

effects sparse it has some degree of depth and contains sufficient curiosity to keep you playing for a short while.

AMIGA: OVERALL 60%



Access to the village is gained by smashing down the gates - now where did you leave that page?

HELL TA PLAY

HELTER SKELTER

Audiogenic Software Limited

Cross Breakout with a classic Pac-Man-style game and tortoise with a hint of Pac-Man, and what have you got? Helter Skelter, a great 16-bit game from the creators of Audiogenic's big hit, Impact. John Dale, Adrian Stephens and Spiny Monman.

Consisting of 88 screens played against the clock Helter Skelter features platforms and barriers controlled by an assortment of comic monsters.

Your objective is to squash all

monsters on each level before progressing to the next. You're given control of a red ball which can be manoeuvred left or right and made to bounce to varying heights. Control, whether mouse

keys or joystick, is tricky to master at first with the ball proving difficult to get to the desired area of the screen. However, as is the case with many such games, practice makes perfect.

Monsters have to be killed off in strict order. Your next victim is indicated by a yellow arrow above its head. Should you attack an unhighlighted monster, it divides leaving two more monsters behind - more to deal with.

Freeze a crowd

Scores pop up throughout play which, when collected, award five times such as warp, extra time, time freeze and monster freeze. Additionally, collecting the letters E.L.F.A. gains you an extra life.

Two players can simultaneously tackle the problems posed by Helter Skelter, one controlling a red ball the other a blue. Screens 17 to 88 involve an two-player screen only, and only 18 screens are accessible when playing solo.

Greater Skelter

If you're not content with the 88 screens already available in Helter Skelter you can create 48 more using the built-in screen designer. This allows you to custom-build screens - from choosing background colours to deciding the speed of the monsters' movements.

The designer is mouse-controlled, using an on-screen pointer to select menu options. Platforms can be added or deleted and co-ordinates are displayed to make planning your screen easier. Monsters can be placed wherever you wish and their direction and speed (on a scale of 0-3) chosen. You may then select start positions for the balls, skill levels and bonus scores. The designer is easy to use and complements the game very well.

Every ten screens a password is given from where the action may continue when a new game is begun.

The Impact authors have created an excellent game in Helter Skelter, one which compels you to see just one more screen. The gameplay is enjoyable and particularly rewarding when level is completed.

ATARI ST, AMIGA

Dolomite £14.95

Both versions are identical, right down to the passwords used. The graphics feature a cartoon style humour which makes the game incredibly addictive to play, and the sound is similar to Impact in both speed FX and the occasional short, but sweet jingles, with a digitised voice yelling out to indicate when a letter appears on-screen. Helter Skelter is one of the most fun games of the moment, and at a nice price too.

OVERALL 87%

OTHER FORMATS

Plans to release 3.5in versions dependent on how well the ST and Amiga games sell.

"An excellent game, which compels you to see just one more screen"



Customising the play area is easy using the built-in screen designer - Amiga screen



Go for the monster with the arrow above its head. If you don't you'll have twice as many to fight - Amiga screen

SPORTING POWER

GARY LINEKER'S SUPERSKILLS

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2865 24 00 00004820 70 00
WENT HERE HI-SCORE HERE HERE



Fighting your way to the top of the screen to blow up one of the many bases and/or weaken Fernandez's power

DESPTOT MEASURES

FERNANDEZ MUST DIE

Intergame Ltd

Tony Crowther is a British Commodore programming name to reckon with. He's worked for as many software houses as most of us have had hot dinners, Alligata and Genesis Graphics being just two such. A recent title was Zip-Zag, designed by David Bishop, who also cooperated with Tony on this game.

The overtake of a democratic government and the establishing of a dictatorship by General Fernandez has thrown the state of El Dado into chaos. The countryside is running with soldiers as much as trucks deposit democracy's last hope.

To successfully overthrow the dictator you must find and destroy

the eight military posts which form the base of his power in the land, then assassinate the despot himself. Before you can get to him, however, you face the full force of the state's military: paratroopers, tanks, tanks, tanks and even battleships all aim to prematurely terminate your mission.

COMMODORE 64/128

Cassette: £9.99

Diskette: £12.99

A pleasant intro tune sets the scene for some nice graphics. The background graphics are rather bland, adding interest and excitement, but the screen passages are better and the sound FX effective. An average Commodore-type game with an above average two-player mode.

OVERALL 71%

OTHER FORMATS

Conversions are due for Spectrum £8.99, Amstrad CPC (both £9.99) and £14.99 (disk), Atari ST and Amiga £24.99. These are all due by the beginning of November.

Jeep at half the price

Armed with grenades and a machine gun, survival is tough unless you can steal a jeep. Once in the driver's seat you speed along with a second player manning the machine gun. Unfortunately the battleground is divided up by huge, impenetrable walls so a jeep won't get you everywhere.

Once out of the jeep you're grenades at hand to assault other areas, earning points and medals for the stunts you perform. You are in the second battleground, angle collecting gold.

In the main part Fernandez Must Die looks and plays much like another Commands-style, but built-in special features make it nonetheless very worthy. The simultaneous two-player game is good, while the strategy comes in making your route to the right base and mapping those who will shoot on the trip.

Fernandez Must Die includes a badge and a humorous map of the world in its packaging.

"An average Commands-type game with an above-average two-player mode."

VERSION UPDATE

DREAM WARRIOR

US Gold

Amstrad CPC Cassette: £9.99, Diskette: £14.99

The nightmare continues. Following a madhouse Commodore 64/128 game (1988), 51% and even more PC and Spectrum 48/128 versions (1988/89), 27% and 50%, Dream Warrior now goes bump in the night on the Amstrad CPC.

Scientists just can't stay out of trouble, it seems, and here the objective is for you to rescue three fellow researchers from the clutches of the world-dominating Focus Corp. They are imprisoned in the offices of Megabuck Inc, company a futuristic subsidiary of US Gold, and another on a giant two-headed snake the size of a planet.

The backgrounds are dreams,

and if you feel you'll wake up insane — that's the other people who have fallen foul of Focus' dream demon weapons, and probably many of those who bought the PC version. The game begins in the offices of Megabuck Inc, where you shoot small dream demons, and collect the glowing globes they deposit. Blue globes build up images of your companions, who can be rescued when their image is complete.

Gameplay on the snake planet also involves shooting demons, and a black hole is concealed within the backgrounds, where Circular — the ultimate dream monster — can be found and defeated to finish the game.

The Amstrad CPC version has reasonable graphics, but sound is restricted to an effective gunshot effect. And the stars are very slow-moving, making play painfully laborious. This is a bad

version of a good game — let it sleep in peace.

AMSTRAD CPC: OVERALL 29%



The aptly named Dream Warrior is a great cure for insomnia

VERSION UPDATE

THE GREAT GIANA SISTERS

Rainbow Arts

Atari ST: £19.99

There's no slave like a good slave, and we've already witnessed the Giana sisters on Commodore 64/128 and Amiga in simply-presented but addictive counts of those little guys. (The 6-yr version reached 82%, the 16-bit 78%.)

The objective is for Giana to safely pass through 50 stages and collect a magic diamond — presumably a magic girl's best friend.

Sliding, flipping and bouncing in her way are snapping lobsters, antlike oars, disembodied eyes and rough tough-spiders.

It may be a bit unattractive, but Giana can try to jump on these obstacles and flatten them. And between over-achieving sessions she can turn to a touch of gentle heart busting, having special rods come down from the sky.

In the two-player version, Giana takes turns with her sister Maria, rampaging through alternating sequences of arcade action.

A fireball turns Giana or Maria into a punk who can smash stones, lightning gives her lethal disembowling to spit, starbursts make

the bubbles home in on enemies, clocks put creatures to sleep,

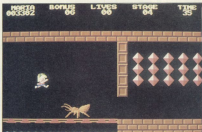
magic bombs have the same effect as small bombs, water-drops help with fire and a jelly gives an extra life.

Also on the Super Mario short-style screens are maps to higher levels, hidden chambers and an elusive dragon called Fushia.

The ST version recreates the simple graphics of the Amiga almost exactly, and retains its continual love as well.

The scrolling introduction is amazingly fast here, yet strangely under the main game starts. Screen techniques disappointingly take over. This can be irritating at times, but doesn't seriously affect the compelling gameplay — highly recommended for Super Mario fans here.

ATARI ST: OVERALL 75%



Giana is the doggie (the doggie Giana must face at end of tedious creature)

VERSION UPDATE

TANGLEWOOD

MicroProse

Amiga: £19.95

UNCLE ARTHUR's lost the papers proving his planetary mining rights. And they've become extremely valuable since the discovery of Dig-Crystals and later minerals. The planet's Frigglewood, and Tanglewood is before us. The Atari ST. The review (1988) played the innovative arcade adventure across the entire for an obscure-control method, which on the Amiga is marginally improved.

The company Uncle Arthur bought the rights off now claim they never said them, and have reactivated their claim on the planet to resume mining. Uncle Arthur is also forced to find the experts. But his computer-generated mining moles are — to say the least — antiquated. He needs someone who's a whiz with computers. . . .

Having accepted the job (after all it could make you rich) you are confronted with an overhead view summer set in an arid landscape, which provides information on a resource machine.

A window announces found items with a mechanical bell, and scrolling data on the moles is done by flicking switches, using

the mouse to manipulate these systems gives a unique, and atmospheric sense of some fiction-styled future. Control of the moles (all of which have different

capabilities) remains difficult, however, and even with a direction arrow added, position remains essential to gain full control.

To get Uncle's report you have to explore the environment, picking up objects to repair modules, trade with the natives and so on. The overhead view is perfectly magical, but in certain places — such as Tanglewood forest — you switch to a first-person viewpoint which, madonnas, isn't, in the

Topnote this can lead to the plug being pulled on the game as several functions are not available in such places.

The Amiga version is very similar to the ST one, but that's no bad thing with such attractive graphics. One of the best 16-bit graphic adventures around — if you've the time and patience.

AMIGA: OVERALL 70%

Mole for working on water searching for those elusive dog moles



THE ULTIMA COMPUTER RPG?

ULTIMA V

Origin Systems/Microsoft

Britannia suffers a hell of a lot. It must — it's featured in four Ultima games already! Origin are known for their strategy and role-playing games, from the cybernetic tank of *Cyber* to the mystical oriental magic of *Moribus*. But best-known for the Ultima series, a more traditional sword and sorcery setting for an RPG. Subtitled *Marries Of Destiny*, the fifth episode now reaches the computer screen.

If you have played (Ultima IV) you can load in your saved character, otherwise one must be created. This is done by visiting a gypsy, who awards you character attributes according to your replies to moral questions. The eight virtues are Honesty, Compassion, Valor, Justice, Sacrifice, Honor, Spirituality, and Humility — celebrated by the named after them. Your aim in the Ultima series is to increase these personal attributes.

But more immediately important to the player are the standard RPG variables: experience, health, strength, intelligence, dexterity and magic levels, hit and experience points — and Britannia's appalling troubles...

You have been summoned, once again, from modern-day Earth. By the power of a Codex medallion to Britannia. Your knight friend (Shamir) greets you, but almost immediately is wounded by a trio of Shadowkings.

Your Aelin, a small, highborn thief, off, leaving you to support the exhausted Shamir on the short, awkward journey to his humble home, where he tells you what's up.

An attempt to raise the Codex from its resting place in the Abyss, resulted in the kidnapping of Britannia's crust. A cavernous void, linked to the Underworld, opened. It's a breeding ground for monsters far worse than those which previously tormented Britannia, just waiting for the opportunity to unleash havoc throughout the land.

A tunnel was discovered, which provided an entrance to the Underworld. Lord Britain and six knights set off to explore it, but only one knight returned. In your third battle, figures were no match for the abilities they found, and the exiled leader is feared dead.

Blackthorn has taken over, and under the influence of the Shadowkings — hooded figures with spiky, glowing eyes — has become a tyrant. All men of good faith have been banished.

In Britannia, slowly regains strength, who tells you of the hor-

rible consequences of the Codex's retrieval. You have been summoned, at great risk to Britannia, responsible to find a queen to find Lord Britain, and to help him restore peace and democracy — if he still lives.

Happy talking

Your party of three is displayed in the plan-view landscapes as a single figure, together with the party list, command area and party spells panel which make up the RPG elements. Movement — point-to-point or cursor keys — is in the four compass directions. Commands are entered on the keyboard — 05 are used in the game. One is particular is very useful: your party may be expanded by having a friendly 'you with a character. His joining you will be of great use in venturing into the dark and dangerous Underworld beyond Blackthorn.

Control is invaluable during your exploration of both Britannia and the Underworld, and an expanded view of your location is then given, each character now shown individually.

Looking more like an adventure than a role-playing game, *Ultima V* works at a phenomenal pace and sets a high standard for future PC games.

Far from your mind while strolling through the nearby woods is the corner of a mysterious gypsy wagon that you claimed to have seen. But then you see the colorful wagon sitting in the valley below. Strangely, you find yourself drawn to the wagon. As you approach, a woman's voice from inside says, "Enter, O Seeker."

Upon entering, you find an old gypsy sitting in a creaking room. In front of her is a table upon which sit two incense bowls. The ancient gypsy smiles at the sight, "I

have been waiting such a long time, but at last you have come. Sit here and I shall read the path of your future." She throws some powder into the bowls that cover a thin blue smoke to boil upwards from there. Staring in the smoke she says, "Let us begin the casting."

vidently. Control cycles through your party members, an action, offensive or otherwise, made perform.

Selecting a move brings up a cursor which may be pointed at the target, provided it lies in an adjacent movement square. Slaughtered enemies may leave behind treasures, food or magical items, which are obtained by the 'at' command.

Spells may only be cast by characters with sufficient magic points, which also determines their sophistication. There are eight levels of power, and each of the 40 spells needs a mixture of

ingredients and magic words. Objects imbued with magical properties can be easily used, needing no special processes.

Presentation, both in the program itself and its packaging, is excellent. The box includes a cloth map of Britannia and a Codex of *Ultima V* Wisdom card, to supplement a detailed Book Of Lore, which tells of all aspects of Britannian life, and two player reference cards.

Arcade players could gain hours of enjoyment from this, opening the area of role-playing games to them with one of the best of the genre now available.

PG Diskette (\$29.95)

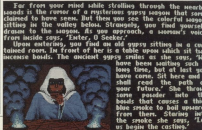
Good use is made of the VGA card. Atmospheric stills accompany the introduction and character-creation test, and colourful characters match the present scenery of the main game. The strange land is full of yet stranger creatures, from which both useful and obscure statements can be drawn by careful use of the 'at' command. They add interest to an already riveting game.

OVERALL 91%

OTHER FORMATS

A Commodore 64/128 game is due for release in mid-September, also only at \$29.95, with Amiga and Atari ST formats expected toward the end of October, price \$29.95.

"Arcade players could gain hours of enjoyment from this, one of the best of the genre"





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 Grand Prix driving skills is essential to negotiate the crooked highway at speed. Outmanoeuvre the racers and win the prize that get in your way but keep the eye in your tank full, the engine cool and the tyres and steering intact. Acquisition of faster cars and other necessary depends on your driving and timing skills. AMIGA £14.95 (2 DISCS)



INFERNO FIRE

A quest arcade adventure which has retained some interest. Each level has its own unique solution and requires ingenuity and dexterity to complete. One player or two players TEAM action for added enjoyment. AMIGA £14.95
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KOREA MINDED

SUMMER OLYMPIAD

Tynesoft

Tynesoft appropriately released Winter Olympiad back in February and now, on the eve of the Seoul Olympics, we get the summer sequel. The man behind the 16-bit game is Paul Drummond while Michael

Landruff handled the visuals on the 8-bit versions.

As numerous forthcoming documentaries will doubtless remind you, the modern Olympic Games originated in 1896 due to the efforts of Baron Pierre De Coubertin. The first Games were held in Athens, where the Greeks held their sporting competitions in ancient times.

Tynesoft, quite sensibly, have limited their coverage of the Games to just five events: Shot Shooting, Fencing, Triple Jump, High Diving and Handball. In each event, including fencing, players take turns rather than compete directly against each other.

Seoul man

The Shot Shooting appears to be quite authentic, featuring seven different shooting positions around two firing maps. During his turn a player progresses through the shooting maps, with the angle, speed, and height varying accordingly. Clays are released as soon as the player moves the joystick upwards, and shots are solely limited. The difficulty in this event comes from the need for swift and accurate reactions, rather than simply hitting lots of targets quickly as in popshooters.

Fencing originated in Blois during matches, but

the button makes you lunge forward, and advance or retreat is controlled by moving the joystick forwards and backwards. The number of hits needed to win a round varies from machine to machine, but all versions have a time limit.

The Triple Jump is more playable with the player running down a track, using left or right rhythmic

ing and enjoyable sports, particularly on the Atari ST where a detailed landscape is given over the allocation of maps. Moves are restricted to lunge, jump, and speed of rotation and piling.

Handball was not much more complicated, but keeping speed up with joystick wiggling while correctly timing jumps is a fast-and-furious tennis.



Going steel snap as you attempt to shoot the incredibly small, fast moving clay discs — Atari ST screen

the Tynesoft game captures little of the sport's subtlety. Left or right on the joystick gives a fencers or parry respectively, pressing the

only to build up speed until pressing fire and using up and down to set the correct angle for each leap. Diving is one of the most look-

COMMODORE 64/128

Cassette £3.95

Diskette £14.95

This version uniquely features a side-on view of the handball. Everything is sufficient but nothing is outstanding, and the game doesn't compare that favourably with the soon-to-be-released Ego's offering, 1000 Silver Balls.

OVERALL 70%

PC

Diskette £24.95

The PC game offers an excellent VGA mode for "100% compatible" Amstrads. But there's no VGA option. Nevertheless even in 4-colour mode the graphics are well drawn with an acceptable intro, too. Undoubtedly the gameplay is very weak with the Hand Shot being too fast, while the Handball demand jumps be timed even before they appear on screen.

OVERALL 63%



Power, correct angles and a quick wrist action are the unusual requirements for making a good triple jump — Atari ST



The very attractive opening ceremony featured balloons, an air ship and the lighting of the famous torch - (you're alone for 150 seconds)

VERSION UPDATE

VIXEN

Marble

PC: £24.99

REVIEWING Vixen on all three 16-bit machines together with the Atari ST in TOSMOS (Cassiopeia £4.99 50%, Spectrum £8 128 50%, Amstrad CPC 40%, Atari ST-ST 70) would be enough to give anyone whiplash, but now a PC version has come along with

some very impressive use of the VGA (Enhanced Graphics Adapter).

The gameplay remains the same, with Vixen, in Corinne Russell form, running to complete a level before time runs out, whiplashing and dodging into shape and collecting fox heads along the way.

Once enough fox heads have been collected a bonus section comes into play at the end of each level stage. Vixen is transformed into a fox in a well-animated sequence, and here the aim is to collect

a megawatt and as many jewels and megawatts as possible before time runs out.

Megawatts are used to multiply the score at the end of each level - but it is the last to arrive. And unlike higher levels, the whiplash and dodging are much tougher to deal with.

Of all the versions, so far, the PC game makes characteristically the best use of the machine. Even the impressive digitisation of the Russell poses - or should that be grays? - against the spectacularly colorful jungle and the creatures that

inhabit it.

Apart from the absence of the ST's night class, the new versions are nearly very close indeed. The PC even manages a relatively good attempt at a tone.

But playability remains rather weak - especially because if you don't possess an IBM-type system, the keyboard has to be used.

Still, overall this is an excellent example of what the PC can do when pushed. All praise to Marble for the obvious care taken in this commendable conversion.

PC: OVERALL 72%



Corinne Russell never looked so good. The PC version of Vixen has brilliant conversion - expect someone will copy the title to a really good game!

MATCH DAY II

GAME OF THE MONTH
C + VG

"The graphics are clear and realistically animated. The wealth of moves and tactics available put this game in a league all its own." C+VG

A CRASH Smash

"Match Day II has every option you could ever think of and loads more as well. The graphics are clear and well-animated. It's the best football game around." Game

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 **COMMODORE 8.95**

VERSION UPDATE

OVERLANDER

Data

Spectrum 48/128: Cassette £7.99, Diskette: £12.99
 Amstrad CPC: Cassette (£8.99), Diskette: 14.99

whatmore could any gameplayer ask? *High Hardware* has programmed the most satisfying game. Gary Tunge did the visuals.

Overlander loads speed to such an extent it achieves quite well on the Spectrum. The road-scrolling is smooth with hits and clips creating an effective impression of movement until the constant action. Overtaking vehicles are delayed until such good lengths

with the background, rendering them too difficult to see.

On both 484 and 128 machines audio presentation is impressive with highly effective in-game sound effects and an enjoyable 128 title-screen tune.

Unfortunately, the Amstrad *Overlander* looks to be a straight conversion of the Spectrum game, complete with monochrome graphics and restricted use of col-



BREAK-NECK speeds, smooth scrolling, death and destruction —

slow-but-steady, *Overlander* turns out to be the Spectrum and a morsel of time

Looking very much like the Spectrum game *Overlander* on the Amstrad has left a lot to be desired.

Being monochrome — a feature which tends to make trucks merge

out. Minimal effort has been put into the game's translation, making it most unsatisfying to look at and play.

What the 288 conversions do have is the playability of the original ST game (62% in TQ44949). The challenge is tough to begin with but the extra weapons you can buy as you progress make the going easier. Gameplay is helped by the rapid response of the car and the high degree of control you have over the vehicle. The extra equipment and weapons on offer provide a moderate amount of depth and variety. *Overlander* is well worth a look if you want aggressive automobile action.

SPECTRUM 48/128:

OVERALL 74%

AMSTRAD CPC: OVERALL

63%

Whoops Apologies

In TQ4519 we stated that the Atari ST version of *Overlander* was written by Richard Underhill when in fact Dennis Pegg was responsible. Richard Underhill actually converted the Commodore 64/128 game. We apologise for this blunder — the reviewer in question has been subjected to human unreliability.



LIKE A RIND-BLOWN SOW PLOY

PSYCHO PIGS UXB

US Gold

The prize staring in *Psycho Pigs UXB* make Animal Farm's tyrannical Napoleon look a total boar – three pigs are really out to bring home the bacon. The game is licensed from the Japanese coin-op, *Pigs And Dons*, and renamed by US Gold staff following a memo sent round requesting an apt title. It was converted by Software Creations (Bubble Bobble and Bionic Commando) fame.

In an intergalactic pigsty the toughest, meanest boaters are gathered together to dance and for all sort out what of them is the Psycho Pig of the millennium. Hopefully it will be you or a friend – *Psycho Pigs* can be played solo or by two players simultaneously.

Dicing with pork

The game is set on one screen and before play commences spawning pigs and buns are positioned. Each bun has a different base length/pulling from three to 20 seconds. Your objective is simple – pick up a UXB (unexploded Bun) and eat it as an opponent.

Bonus eating pigs replicate them, sending your targets to that great pit in the sky. However, should one miss, the time continues to count down to zero and then explodes, taking the life of any nearby pig. Killing off an adversary rewards you with an coin to give your pig additional power, speed, stun or subjective cost.

SPECTRUM 48/128

Cassette: £5.99

Diskette: £14.99

Psycho Pigs UXB looks great, it's a shame that play is marred by slow joystick/key response. The UXB version features a map-tag theme tune and spot FX. Graphics are minimalist – incorporating monochrome pigs and buns plus some decoration outside the play area. Appearing at first, *Psycho Pigs UXB* loses its humour after a few goes – but not its simplicity.

OVERALL 52%

After every third screen, there's a bonus round. From 76 holes up pop buns and your pig must eat as many as possible to rack up a score. You carry on eating and killing until all your three lives are lost. A credit feature enables you to continue a game from the



Although not featured in the Commodore 64/128 at the time of going to press, we thought you might like to see what it looks like anyway



Shedding around and making a pig of yourself isn't it before he ate in the game – Spectrum screen

screen on which you died.

The action is incredibly silly, and for that reason quite captivating, making a welcome change from serious simulations and hard-core shoot-'em-ups.

OTHER FORMATS

To be released shortly on Commodore 64/128 and Amstrad CPC, both £9.99 cassette, £14.99 disk.

"The action is incredibly silly, and for that reason quite captivating"

VERSION UPDATE

Rotorhead

GUNSHIP
MicroProse

Amstrad CPC: Diskette: £19.95

ORIGINALLY released on the Commodore 64/128 in April 1987, *Gunship* was highly acclaimed for its depth and the sophistication and fine detailing of its helicopter versus various display systems. Subsequent versions on the PC (TOMMORROW 81%) and the Atari ST (TOMMORROW 80%) were greeted equally warmly, and now the Amstrad CPC version is finally available.

You are placed in the cockpit of a US Army AH-64 Apache helicopter, one of the most sophisticated helicopters in the world. The Apache has a maximum speed of 164 mph, and can be armed with Folding Fin Aerial Rockets (FFARs), Hellfire and Sidewinder missiles, and an automatic Chain Gun.

The controls at first look daunting as you climb aboard, but the manual is extremely comprehensive and is essential reading before take-off. Altimeter, speedometer, indicator, artificial horizon and rotor speed meter are just a few of the dials which surround the main view.

The Apache has a special information system known as IHADDS - Integrated Helmet And Display Sighting System - which controls various optical systems and relays them to an eyepiece built into the pilot's helmet. This is of most use

for TAGDS - Target Acquisition and Designation System - which tracks potential targets and relays information.

You engage in a shade of the East/West conflict areas, from

Flight Training in the USA, where the external gas tank ammunition, to 3rd Armoured Division in Western Europe, facing massed opposition. The realism of flight can be altered, with flying style simplified, weather conditions and enemy equipment changed to suit.

Using the 8-bit processor, the graphics of the Amstrad CPC version are limited compared to the Atari ST and the overall presentation is more akin to the Commodore 64/128 games.

The update speed of the vector-drawn landscape and vehicles is

fairly slow, but this does not affect enjoyment when battle commences. Scenery is restricted to a basic raster block effect - simple exposure and the occasional steep.

A wealth of information is available, as ever, from the detailed MicroProse manual, and gameplay is easily as good as the Commodore 64/128 version, if in all, an absorbing and challenging helicopter control simulation.

AMSTRAD CPC: OVERALL 81%



Your young blade joins the rotary club and takes off in his Apache chopper.

VERSION UPDATE

ROADBLASTERS

US 600.0

Spectrum 48/128: 60.00 Cassette, £12.99 Diskette

GUL SOFTWARE are responsible for the Spectrum conversion of the Atari road-racing simulation coin-op, following the disappointing Commodore 64/128 game - (TOMMORROW 85, 87%) respectively GUL, from writer Nigel Marston's Band Pro which received 73% in TOMMORROW on the Spectrum 48/128 and 74% on the Amstrad CPC (TOMMORROW).

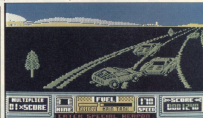
This version of Roadblasters is the most playable, primarily due to the vehicle's maneuverability. Your car moves along the road with ease and responds quickly to joystick movements - although over-sensitivity is a minor problem. The handling techniques are slightly jerky and the slowness of the car doesn't help the situation. The track layouts are short and not too demanding, with the progressive difficulty placed at just the right level. The backdrop of hills and cities are attractive but suffer from overall lack of colour.

The series are well above average consisting of the pummeling of the engine, fuelled by a short but exceptional at the end of the level.

For all its bad points, most of which are down to the graphics, the Spectrum 48/128 version of

Roadblasters does have playability. It is this all-important factor which sets it above the Commodore 64/128 game.

SPECTRUM 48/128: OVERALL 82%



MicroProse might say so, but most of the fun of the arcade game has been kept - it's fast, short and sweet all the way!

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THE MOST CURRENT ACCOUNT

VERSION UPDATE

GAUNTLET 85 Gold

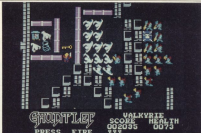
PC: £19.95

YOU ARE LOST in the depths of a dark, dank, dingy dungeon of evil, maledicted wicked evils. The light your way to freedom is a crystal of four dynamic characters is offered from which to select a champion - Thor the Warrior, Quasor the Elf, Teyra the Valkyrie and Martin the Wizard.

Visited from above, your fate for sanctuary is marked by the domains of the deep. Disposal of the maledictor monsters is achieved using either standard or magic weapons picked up along the way.

Portals (when located) are used to access higher levels. Although defeating hordes of evil creatures really takes it out of even the most heroic tanks, food and drink can be picked up to sustain you. Keys are also yours to find and use to open barriers.

The PC adaptation retains the features of the carry-on and incorporates a fair degree of playability. Graphically, it closely resembles the Commodore 64/128 game with sprites adequately representing the dungeon characters and



The hero doesn't stand a ghost of a chance against all these goblins - better stand, attract the devil and let it go to hell.

write PC. The Atari ST version is 10M 008 at 80% Scrolling is juddery but not to the point of distraction.

Gauntlet could have been

improved by including varied background colours and properly defined walls - the maze are dull in comparison to the fully sprited PC sound, as always, contains a

few clumps and warbling effects. However, it seems that Gauntlets Gauntlet no matter what machine it appears on.

PC: OVERALL 72%

VERSION UPDATE

Carry on cruising

CARRIER COMMAND (Revised)

Amiga £24.95

PARENTS' FLAGSHIP for 1988 exposed on the ST in 1000 800 at

90%, hailed as 'a classic, a seminal game destined to change the

state of software and almost certainly Gains of the Year. High praise indeed. Written by **Playtime Software**, Carrier Command now enters Amiga waters.

An anti-establishment simulation, you command the aircraft carrier, Epitome in a battle against the computer-controlled game, Omega - the game being domination of a network of 64 energy-producing islands.

Marks aircraft and various amphibious tanks are intended to provide an attack and ground-

strike capability. And there are laser tanks and some others.

Strategy plays a major part in the game as unique island networks can be created to suit your plans. Islands within the network can be defended to perform different tasks such as mining for resources, building supplies with the network and defending the network.

Problems crop up continuously to keep you busy - the carrier may get damaged, supplies of weapons, fuel and equipment can run low and key islands in the network can be lost to Omega's forces. The latter problem is your main concern. With each conquered island, Omega increases in power, expands its network and further tightens its grip on the island network.

The solid 3-D graphics are primarily the province of 16-bit machines. Animation is fast, very smooth and equal to its ST counterpart. Sound has been improved with many effects, beamed up, together with additions such as the hum of the carrier's engines and a brief Sentinel-style tune on the title screen. The speed of the carrier has also been upgraded (in earlier ST versions).

The strategy/strategy action works very well, providing the same long-term challenge that kept ST owners burning the midnight oil. A minor quip is that the game does not take advantage of the Amiga's extra colours. But Amiga Carrier Command offers as much depth and entertainment as write Amiga ST.

AMIGA: OVERALL 87%



Plotting a Marks attack aircraft, order on, you destroy her over the occupied island of Thermopylae

IF I ONLY HAD A BRAIN

BRAINBOX

DS

After the megatype of *Dracula*, Jack The Ripper and Wolfman it's a surprise to find a *GRL* game that doesn't require all sorts of ID to buy. In fact simple, but effective presentation is true of the game as much as the packaging for this interesting game by first time programmer PJ Peake.

Brainbox sets computer against player in a quiz-based version of thoughts-and-crosses with a strict time limit. If you answer a question correctly you get a green cross and the right to choose the next square to be contested. Should you get it wrong, a red thought appears and the computer picks the next square, attempting to get its own time, thus winning the game.

Tie-breaker

All questions in a round should be correctly answered inside ten seconds - in total. Once a question has been asked you must to answer as quickly as possible - by pressing the relevant key - so as to preserve time for later questions. Points are awarded for each correct answer and if you beat the

computer, a time-related bonus is awarded before the next round. If neither contestant wins, a tie-breaker question is asked.

Brainbox claims to include over 3,000 questions and Q&As, plan to release a second data disk, although this and console data have yet to be set. The existing questions are among the toughest we've encountered in this type of game, and solving a single game was quite an achievement.

Question categories are Books, Science, Sport, Leisure, Places, History, Pot Luck and Art, with



The questions are difficult enough without the added pressure of a time limit

points varying for correct answers. In one, prolonged playing session none of the questions came up again, while on requesting only about two or three questions were repeated, irritating the answers until displayed if you get a question wrong, but at the same time the strategy prolongs the life of the game.

ATARI ST

Boxset: £79.95

The screen graphics are simple but effective. Basically the game features some neat samples of speech, unfortunately the presentation of each question is accompanied by a heady-looking halftone effect - the wheelbar control comes in handy at this point. Another drawback in the lack of competitive two-player games. Nevertheless for solo or team play this is a very original and enjoyable presentation of a trivia-type game.

OVERALL 84%

OTHER FORMATS

No plans as yet

"Original and enjoyable presentation of a trivia-type game"

Where's the arm in it?

VERSION UPDATE

BIONIC COMMANDO

DS

Amiga: £24.99

PRETTY MUCH a whopper so far, it has received 86% (Commodore 64/128, TOS 800), 86% for Spectrum (TOS 800) and 81% for Amstrad 87.

Like the other versions, the Amiga game is set across five, multi-level levels in which the galaxy-hunter have races against time to reach the final alien level to shoot the launch of a doomsday missile.

Each level consists of many platforms, with the commander's iconic telescopic arm serving as a ladder, while straggling between platforms, he keeps an eye out for platforms of soldiers, killer bees, kamikaze soldiers, walkers and helicopters.

A simple rapid-fire gun is provided, but more powerful weapons may be obtained along

the way.

The Amiga version is yet another straight conversion of an ST game, with the joysticking perfectly preserved. Nevertheless, apart from the

scrolling, it's a close conversion of the much game with some unusual and compelling gameplay.

AMIGA: OVERALL 81%

Robot scrolling and frustrating gameplay help make the Amiga game a dubious conversion



PENGUINS IN PARADISE AIN'T KIDDING

Sega games so far have often relied on conversions of big arcade con-ops, such as Out Run and Afterburner. These four latest releases reviewed on these pages are original game designs, although they are based on tried and tested formulae. All are Mega Cartridges, priced £19.95

PENGUIN LAND

A game and character emblem of the Mega Penguin Adventures, Penguin Land features strong puzzle elements.

Penguin Mission Commander Overbite has a delicate but urgent task. Three precious penguin eggs are stranded on a distant planet, stolen by an anti-environmentalist force. Overbite has discovered the eggs, but 50 sectors lie between his previous stage and home. He must push them past ferocious animals and unstable rocks without splitting the fragile shells.

There's a time limit on each round, which takes place in verti-

cally scrolling series of platforms. Four screens in depth, the blocks making up these platforms impede progress. Most blocks are indestructible if pushed at, but golden blocks are impervious to Overbite's beak.

Brown blocks are like golden-ones but constantly shrink and grow, while others are blocked and movable to dual if an egg is dropped on them or they are walked on. Special green blocks have holes allowing an egg or Overbite to pass through, depending on which side of the hole forms.

Aggressive polar bears must be



Scramble to help Penguin Mission Commander Overbite recover his three eggs

put out of action with overhead scudgers, disturbed by a swift post-and-manoeuvre by the hero, if he's not to be stunned by a giant paw. Malicious buzzards fly overhead but eggs left alone too long dropping bricks on them—masses.

The first 30 rounds are selectable when you begin a game but the remaining levels can only be played when these have all been completed. In addition to the set game screens, 15 more can be designed with a screen editor, and stored within the cartridge. Blocks (and bears) are selected from a menu at the bottom of the screen and positioned on a map with a cursor. Levels can then be saved and played in a normal round.

The mixture of ideas in Penguin Land make a pleasant contrast to arcade adventures and shoot-'em-ups. Removing blocks and pushing objects around is reminiscent of *DoubleDraught's* Logic Runner combination, but in a vertical format. The puzzles are often infuriating and require clever use of the Sega keypad, which makes the game difficult, but one worth mastering. And finally, the screen editor adds variety already numerous rounds, giving long lasting interest to what appears at first to be a game reliant only on a cute idea.

OVERALL: 70%

MAZE HUNTER 3-D

The expensive Sega 3-D glasses have spawned new games to take advantage of this "revolutionary" peripheral. *Black Eagle* tests playability by its confusing visual depth. *Space Harrier 3-D* has set standards, but in this maze game *Maze Hunter* is an addition for 3-D special wearers.

You are the Maze Hunter, a detective obsessed by conquering mazes. Now you face the ultimate challenge—the *Labryinth*.

The game is a twisted twist of the classic Atari con-op. Gauntlet, a format previously lacking on the Sega. But it's restricted to single-player action, which immediately loses game potential, although to a limited degree the 3-D effect makes up for it.

You begin unarmed on Sublevel 1 (there's each of the four levels which make up an Area, in a four-way scrolling maze, shown in plan view). Arms appear as you explore, and can be dodged by jumping, or killed with an easily found *Peppie*-style fighting cane.

Contact with aliens, or stepping

into the void from a low maze level, results in the loss of a life and returns you to the level's start.

Sublevels are played in groups of three, descending into the screen by using warp tunnels. A game key is required for access to the next level or area. Keys are

found lying in the maze corridors, contained in question-mark boxes, as are other useful objects such as more powerful weapons and increased speed.

You and the aliens are always on the same level, so the depth matching problems of *Black Eagle* aren't present. As the *Maze* glasses also allow full colour with the effect, some atmosphere is gained by the 3-D without it being a dis-

ruption.

Sound is simple, not living up to the visuals in any way, but the real problem is the generally put gameplay. Gauntlet's maze excitement is the kinds of moments gradually supporting your energy. A few series which can instantly kill you are poor advances in comparison.

OVERALL: 60%

Another for full spec wearers - amazing



AZTEC ADVENTURE

Aztec adventures, with the emphasis on maze exploration, are not an obvious choice of format for a computer, the Pac-Man style of Fantasy Zone being the only attempt on the Sega. The multi-character control of Aztec Adventure sets out to put the deficit to rights.

Initial expectations are high. Attractive title and game introduction screens lead into the game itself. All dashed, though, is the appearance of a crude maze style not helped by the gameplay.

The Aztec Paradise of legend lies somewhere in the depths of the South American jungles. To date, monsters and spirits of the surrounding "abyss" have claimed all those who have tried to find it. But you, Nino, are the bravest and most intelligent explorer of them all, and are more than willing to take on the challenge.

You begin in a forest, the first of 11 rounds. Areas of vegetation break up stone walls. Most of the five varied landscapes are forests, but these will help if you pay them. Feed the duck, feed the cat and feed the dog can all be fed, and follow, mimicking your movements, their grateful use is as defenders, swinging their swords

as you wield your mighty blade.

Objects and weapons are gained when different enemies are killed. The bat/uranian are paid.

Dashing or dispatching enemies is needed as energy is

for by money bags left behind when you kill a bat-eyed dog. And the contest. Each round has a specific enemy, dependent on the scenery surrounding you, and a set number of these have to be destroyed with a particular weapon in order to progress to the next.

Control is awkward with a Sega

keypad, movement cranked with the graphic pad, and the inevitable scrolling distracting. Add to that encounters with enemies of varying definition but constant two frame animation and you have an Aztec Paradise best left untamed.

OVERALL 41%.



Juggle various enemies as you journey to find the Aztec Paradise

ALEX KIDD – THE LOST STAR

Simple, yet addictive, Super Mario Brothers probably gained the Nintendo console numerous sales. In Alex Kidd's legends have a game in a similar – though graphically much varied – cast, introducing Alex Kidd – a character who may become the star of further games.

Alex, star throughout the galaxy

of stars, screen and speed, has become separated from his spaceship, and is now lost countless miles from home. Many alien landscapes lie ahead of him, from forests and futuristic complexes to bright, sunlit islands, all populated by deceptively friendly-looking creatures.

Alex begins at the extreme left

of the first level, proceeding along the rightward scrolling landscape which must be completed within a time limit.

Dogs, walking cats, birds, cows, cars and kites are just a selection of the creatures harassing Alex through the game. They take two time units away on contact.

Special platform segments let the bompkins give Alex a long jump range, and others move around to enable him to cross otherwise impassable gaps. Other means of transport are available. A monorail line in Level One, for example, can be climbed along to bypass ground hazards, but progress made by such means is slow.

Coins float by during the game, giving various bonuses if collected. Extra points, additional time units and the ability to shoot can be gained, the latter being especially useful against the large enemies which guard the end of each level.

Don't be put off by cuteness taken to annoying extremes. Alex is a typical Japanese monkey-like creature, because a playable game is involved. Diverse graphical variations and original features distinguish it from the Super Mario clone cast-up. However, though executed differently, the shooting ability is an obvious cop, but one which is often of limited use, enemies hiding away in parts of the scenery. This is quite typical of the game: the time limit too short or the levels too long.

Well-defined – if overly "nice" – graphics are marred by major sprite glitches, but samples mixed with light music and effects provide a quality soundtrack. The difficulty is Alex Kidd's second flaw, but as this compares favourably, it's no great stumbling block.

OVERALL 72%.



Just like Alex bounces his way to success until garish colours and jarring gameplay

A ZOOM WITH A VIEW

ZOOM!

Discovery Software International

Zoom is a spherical character, but why he risks life and limb rushing around a grid while trying to fill in squares is not explained. **Frank Neuhaus** is the author of this amusing game, a 22-year-old West German student who previously wrote *Scooper* and *Mike The Magic Dragon*.

Zoom!'s gameplay is relatively simple. On each level globular Zoom fills in squares by running around all their sides before a time limit runs out.

Trying to prevent this geometric happening are Juggernauts (slowly flapping bats), Worms (green, snake-like things) and Anglerfishes (gray things with pointy heads). The latter two sub out your time, making speed a necessity in draining squares while they're around. Also to be avoided are the black holes which appear at random, blue geyser creatures that slow you down if you run over them, and lightroids that can give you a push.

Rocket

While Zoom hurries around Zoom-land's grids various objects appear such as ice cubes (freeze the enemy), candy (makes you faster), money bags (points), apples (fill in four squares), magic potion (invulnerable until blue gauge runs out), rocket (real level), question mark (any of the above), and can kill you as well. Pretty much standard arcade game fare, these options

Unfortunately these occasions are few and far between making *Zoom!* rather tough. There's also a two-player option, either taking turns or with both on screen at the

same time with a few more modifiers. Furthermore you can choose to begin your game on any of the first 10 levels of the 50 level game.



Presses joystick center to guide your man around the squares and to Run or to Pause—style

together with the basic gameplay produce a surprisingly addictive game.

Additional lives can be earned at certain point totals and by picking up the right question mark.

OTHER VERSIONS

Conversion ports are imminent for S/P, P/P and Commodore 64. There are also plans for Amstrads and Amstrad CPC versions — if programmers can be found.



Watch out for the Juggernauts as you whizz around the screen colouring as you go

AMIGA Diskette: £15.95

While nothing here breaks new ground for the Amiga everything's well done. The opening sequence, in particular, features a very impressive and amusing animated sketch. Thereafter sound effects are uniformly excellent and graphics presentation makes the level of the very basic game structure. Addictive and fun to play, *Zoom!* is well worth considering.

OVERALL 77%

"Addictive and fun to play, *Zoom!* is well worth considering"

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1st Y is a fast-paced action game where you control a character who can jump, run, and shoot. The game is set in a futuristic world with various enemies and obstacles. It's a classic platformer with a focus on action and strategy.

1001

1001 is a puzzle game where you have to solve 1001 different puzzles. The puzzles range from simple logic problems to complex mazes. It's a great game for anyone who enjoys a challenge.

1001

1001 is a puzzle game where you have to solve 1001 different puzzles. The puzzles range from simple logic problems to complex mazes. It's a great game for anyone who enjoys a challenge.



RAINAGE

Rainage is a fast-paced action game where you control a character who can jump, run, and shoot. The game is set in a futuristic world with various enemies and obstacles. It's a classic platformer with a focus on action and strategy.

RAINAGE

Rainage is a fast-paced action game where you control a character who can jump, run, and shoot. The game is set in a futuristic world with various enemies and obstacles. It's a classic platformer with a focus on action and strategy.



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VERSION UPDATE

ARMY MOVES

Imagine

Amiga: £24.95
Atari ST: £19.95

DEBAMIC's first game released by Ocean was *Game Over*, whose advertisement caused a stir due to the sexually clad warrior maiden featured, but was little more than a difficult horizontally scrolling shoot-'em-up with an unusual title. *Army Moves* could be described as the sequel, despite its more present-day setting, because it follows a similar format.

It's your task, as a highly-trained commander, to battle through opposing forces on foot, by jeep and by helicopter, surviving the hazardous onslaught through varying landscapes to retrieve vital information held by the enemy in their headquarters's safe.

In the game's course there are seven stages. First you drive a jeep armed with ground-to-air and ground-to-ground missiles, firing waves of hostile jeeps and reconnoitering helicopters.

Later, you steal one of the the enemy's helicopters to fly through the next three levels. The time air-to-air and air-to-ground missiles are fired, generally against potential fighter planes, down missile silos, armed tank-bus units and—over the sea—submarines.

In the jungle it's a foot slog through swampy terrain to the final shoot-out at the enemy HQ.

Both 16-bit versions retain the

high difficulty of the Commodore 64 version. Variation is introduced between levels, but each

stage is repetitive within itself, and too long to hold real interest.

Complicatingly, the Amiga's large sprites leave little room for manoeuvre—the ST going for the free-air range of small objects—but both make little use of the machines' power.

Sound—and subtle misdirection

music—adds little to the atmosphere, but adds quite amusing voices on the Amiga. *Army Moves* is a game in which perseverance gives small rewards.

**AMIGA: OVERALL 32%
ATARI ST: OVERALL 38%**

Poor graphics and sound combine with incredibly tough gameplay to make *Army Moves* a below-average shoot-'em-up — *Amiga ST screen*



VERSION UPDATE

FOOTBALL MANAGER 2

Addictive Games/Prime Leisure

PC: £19.99
Commodore 64/128:
Cassette £9.99,
Diskette £14.99

AFTER EXPERIENCING the delights of the PC's 32-bit graphics on games such as *Vision* (see review on page 48 of this issue), *Football Manager 2*'s a considerable letdown, with a colour scheme to match the inside of a used sink bag.

The Commodore 64/128 version is no better with its garish art-field graphics.

Play is similar to the other versions, presentation being the only difference. Team management is limited, featuring a basic screen layout and generally mediocre interaction. The prematch selection screen is the only saving grace, as it allows you to define your team's tactics, and leaves some control over their actions.

The PC features smooth animation of the footballers during match highlights—unfortunately

the C64 game does not, and in fact looks first.

Comment accompanying the match highlights are flimsy; the screen update is slow, and sound non-existent on both versions.

Following the ST (C64 60%, 55%), Spectrum, Amiga

(C64 60%, 55%) and Amstrad versions (C64 55%, 54%), these are the worst versions.

**PC: OVERALL 88%
COMMODORE 64/128:
OVERALL 52%**



Vivid colours and slow gameplay make this a poor companion — *Commodore screen*

VERSION UPDATE

ARMY MOVES

Imagine

Amiga: £34.95
Atari ST: £19.95

DYNAMIX's first game released by Ocean was *Darfer Darfer*, whose advertising campaign (and the game itself) did without much fanfare, but was little more than a difficult, horizontally scrolling shoot-'em-up with an unusual title. *Army Moves* could be described as the sequel, despite its more present-day setting, because it follows a similar format.

It's your task, as a highly trained commander, to battle through opposing forces on foot, by jeep and by helicopter, surviving the hellish onslaught through varying landscapes to retrieve vital information held by the enemy in their headquarters's safe.

In the game's course there are seven stages. First you drive jeep armed with ground-to-air and ground-to-ground missiles, facing waves of hostile jeeps and swooping helicopters.

Later, you steal one of the enemy's helicopters to fly through the next three levels. This time air-to-air and air-to-ground missiles are first, generally against plentiful fighter planes, desert missile sites, armed look-out posts and—over the sea—submarines.

In the jungle it's a foot slog through swamps to reach the final shoot-out at the enemy HQ.

Both 16-bit versions retain the

high difficulty of the Commodore 64 version. Variation is present between levels, but each

stage is repetitive within itself, and too long to hold real interest.

Graphically, the Amiga's large sprites leave little room for manoeuvre—the ST going for the fewer, crisper small sprites—but both make little use of the machines' power.

Sound—and suitably military

music—adds little to the atmosphere, but uses quite amusing voices on the Amiga. *Army Moves* is a game in which perseverance gives small rewards.

AMIGA: OVERALL 33%
ATARI ST: OVERALL 36%

Poor graphics and sound combine with incredibly tough gameplay to make *Army Moves* a below-average shoot-'em-up—Atari ST screen



VERSION UPDATE

FOOTBALL MANAGER

Addictive Games/Prism Leisure

PC: £19.95

Commodore 64/128:

Cassette £9.95,

Diskette £14.95

AFTER EXPERIENCING the delights of the PC's VGA graphics on games such as *Witch* (see review on page 46 of this issue), *Football Manager 2* is a considerable stepdown, with a colour scheme to match the taste of a sweetish bag.

The Commodore 64/128 version is no better with its garish on-field graphics.

Play is similar to the other versions, presentation being the only difference. Team management is limited, featuring a basic screen layout and generally shallow interaction. The formation selection screen is the only saving grace, as it allows you to define your team's tactics and leaves some control over their actions.

The PC features smooth animation of the footballers during match highlights—unfortunately



Awful colours and slow gameplay make this a poor conversion—Commodore screen

VERSION UPDATE

Electric Dreams Machine

SUPER HANG-ON

Electric Dreams

Atari ST: Diskette: £19.99

SNOW Super Sprint and Enduro released two ST games. Super Hang-On heralds the return of motorcycle racing to the Atari 58008 processor in a slick conversion of the Sega coin-op. Amstrad CPC and Spectrum 486 conversions have already been released — the Commodore 64/128 effort was withdrawn following less than enthusiastic reviews.

For the ST game **Carole Johnson** undertook the programming, with graphics by **Focus** responsible for *Kingfishers*, *Adams* and *Enduro Race* and music by **Boomer** who previously produced tunes for *Predator* and *Vex Rpg*. The premise for Super Hang-On puts you on board a bike racing against the clock around four tracks from around the world.

Viewed from a behind-the-bike perspective, your objective is to make it to the goal with seconds to spare, passing through time-extending checkpoints en route. The four courses vary in length, the longer courses in which features six stages. Also has ten, eleven, 14 and the final course, Europe.

has a grueling 18 stages. Brightly, light barriers, obstacles and near-hangin' bands all hinder your progress and require judicious use of the brakes. On the straight, you can speed-up to 200kph at which point the nitro accelerator may be engaged to rocket the bike to a hair-raising 300kph. Toward the end of each course progressively less time is awarded to get through to

the next, where the road becomes even more tortuous.

Super Hang-On is one of the fastest moving race games yet seen on the Atari ST. The road undulates extremely well, twisting and turning with frightening rapidity. Roaring full throttle over the crest of hills towards unknown dangers is a nerve-racking experience. The thrill of motorcycle racing is heightened further by the



There's no time to admire the very smart landscapes as the clock ticks ever closer to zero.



Blazing fast speed, slick handling, detailed graphics and smooth animation combine to make Super Hang-On a must.

game's near suicidal speed as the road and hazards fly past.

Response to mouse and joystick controls is fast and precise, the game being equally playable using either method, although the responsive mouse sensitivity option helps.

Graphically Super Hang-On is excellent. The bike and rider are highly detailed, colourful and well animated. Roadside signs and trees are superbly implemented, having detail, colour and variety.

Multi-load is kept to a minimum only working when a different course is chosen. On the 1000 ST all four courses are loaded at the start.

The four lanes of the coin-op have been kept but inevitably lost a lot of their raw power and entertainment value in the conversion process, although still quite good for an ST they are better with the volume fix.

The quest for the best Atari ST racing game has turned up recently with *Full Throttle's Out Run*, *Academics* and *Blitz's Overdrive*. The Electric Dreams offering has to be said on the fence, incorporating the all-important speed, quality graphics, a significant lack of multi-task and sufficient additive qualities to keep you trying again and again to reach that elusive goal. An excellent game.

ATARI ST OVERALL 90%

3364

01

IN THE QUIET SOLICE OF SPACE...

STARGLIDER II

Revised

Once, arcade machines became computer games. Mover the other way round. Until *Starglider II* revolutionised 16-bit games, with arcade-quality graphics and superb sampled sound, and turned the conversion tables by becoming a *Sally/Sprite* arcade machine. Featured prominently on TV programmes *Get Fresh*, *Starglider* is truly famous. And it made the games career of then-unknown *Jet Set*, who for Argonaut Software had previously conceptualised an utilities, only occasionally co-authoring games such as *Skylark Attack* and *Elite* on the Commodore 64/128.

Two years ago the avian-like *Egrets* had been rooted from *Novaria* by the destruction of the first *Novaria* - *Novaria* Krell's mighty *Starglider* - by a single *ADAM* fighter. The Imperial Fleet of *Egrets* was dissolved at this humiliation and ordered an elaborate plan of vengeance. The *Solice* system - a neighbour of *Novaria* - has been invaded and the seven moons of the planet *Milway*

devoted to the building of an enormous weapons system...

Meanwhile on *Novaria* the two crew members of that lost *ADAM* - *Jason* - have been waiting for rescue, but reacted in radically different ways. While *Krell* refused all material rewards, devoting himself to furthering the security of *Novaria*, *Jayson* took all that was offered and lives in absolute luxury powered by the temper-

mental robot *Eggs*. When numerous of the *Egrets*' plans fail, *Krell* sets about unleashing his into saving *Novaria* once more...

Starglider - *Starglider* - *Starglider* is a small, fast and very advanced police spaceship but *Novaria* lacks time to fully test it, let alone produce a new force. Moreover weight considerations mean no defence systems can be carried other than built-in gas plasma lasers and missiles.

There will be enough to survive with - given sufficient skill - but to cause any real damage more powerful weapons must be found. According to intelligence reports elements of a resistance movement remain active in *Solice*, and may be persuaded to supply certain equipment. The most important item is a *Thunder Bolt*, but both the two moons and the computer are still able to fulfil, even the easy to find.

Speed and tactics

The *Solice* system includes one sun, five planets and ten moons - plus a very hazardous

asteroid belt.

All the moons and planets, except *Milway*, can be flown to and explored. A hyperspace system directs initial flights only takes a few minutes, but planets, *Egrets* fighters, and asteroids can make the final approach to a planet very hazardous.

Once on a world you look for any objects the resistance might want, valued by flying over mountains or volcanoes, and shoot at the wide variety of laser weapons returning your fire. Do you dare explore below the surface of most planets, made a complex system of tunnels.

If you should find an interesting object - like a *Thunder Bolt* - then a transporter lock can be attempted and the cube placed in *Krell*'s hold. The transporter is crucial to the game, allowing an adventure planet to represent the *Egrets* arcade and demanding tactical aspects.

Success in the game rests not merely on excellent reactions - though these are vital - but also in searching for various objects

I=Inventory,



and making sure flights are planned with due attention to fuel consumption. Actually completing the game will take a lot of intensive playing, and not a few travel-related disks as well.

Regardless of its real status as innovative or former mainstream, there are aspects of *Elite*, *Star* and *Demolocs* in there, but the end product is actually incomparable. The mix of arcade action, tactical planning and world exploration has never been

done better. And presentation is simply dazzling.

Starfighter II is surely destined not only to break software sales records, but most likely to break hardware sales too, as it perfectly releases the potential of 16-bit machines. If the month were December, and we had a cast-iron assurance no more Nintendo games were due for release, we might even call it *The Most Enjoyable Game of the Year*...

AMIGA Diskette £24.95

The Amiga's graphics replicate the ST's precisely – and are equally amazing. What distinguishes the Amiga version is the audio department which fully matches the graphics with a great variety of distinctive sound FX in superb stereo. Magnificent!

OVERALL 97%



Being with death, you lose your playing skills by attempting to enter complex mathematical fields – Amiga screen



Crashing through space, blasting lasers at alien sundries... what better way to spend a sunny afternoon? – ST screen

ATARI ST Diskette £24.95

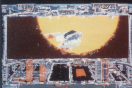
This version is graphically astonishing. The speed, detail, animation and control of the solid 3-D shapes are simply fantastic. Sound FX are a suitably impressive accompaniment to the visuals, creating a great sense of atmosphere. It's unlikely the ST has ever been better used. An instant classic.

OVERALL 97%

OTHER FORMATS

8-bit conversions are under active consideration, and seem likely. A PC version is almost certain, but prices and release dates have yet to be set.





Flying too close to the sun results in a similar device to that of your ship's computer. —BT screen



Flies in space? Cubit one and he's able to find a flat diamond — they're only there to confuse the system anyway. —BT screen



Face to face with the space station, but it is avoided and ready to destroy. —BT screen



Flying in space, getting the best of your five Plasma Laser. —Angie screen



Close enough to the planet surface, KWIS searches for Pies and Pies decides to use the momentary task ahead. —Angie screen



Flies from outside, KWIS drops collecting both on one of planet Plasma for Pies, which will prepare to defend the space station. —Angie screen

"Destined to break software sales records, we might even call it The Most Enjoyable Game of the Year . . ."

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BY THE TIME I GET THE PHOENIX

SALAMANDER

Imagine

Salamander is one of the best shoot-'em-ups around. Programmed by **Peter Baron** with music by **Mark Cooksey** (Bomb Jack, Ghosts 'n' Goblins, Overlander) and graphics by **Bola Stevenson** (C3), it continues Imagine's trend for Konami coin-op conversions for us itchy-fingered shoot-'em-up addicts to feed on.

The evil Salamander raises his reptilian head once again and reneges his threat to overthrow you and yours with his genocidal alien forces. All that stands between the alien attack and their target is a squadron of three star fighters, the fate of the galaxy rests in their hands.

Salamander is set over four levels, each one alternating between horizontal and vertical scrolling. You confront the star-fighter as it flies through swarms of enemy forces cheerfully destroying waves of attacking aliens in the end and ending waves.

Speed, missiles, firepower, firepower multiplies, rapid-fire lasers and ripple lasers are the bonus weapons left behind by defeated aliens.

Should you be unfortunate enough to lose a ship, your weapon enhancements slowly

diff off-screen, allowing you to regain them if you're quick enough.

The first stage is a horizontally-scrolling cavern, complete with formation-flying aliens, extending waves, gigantic tanks hurtling from the very walls and the first end-level alien attack, when defeated, allows access to the next level.

Killing slime

Level two features a vertically-scrolling asteroid storm, with waves of aliens to make the going tough. Alien explosion when shot. Following initial, fiery clouds of metal everywhere — this is no joke when you also have asteroids to contend with.

Once through the storm and the final enemy waves, the mother alien enters the fray, its spider-like, metallic arms spinning in a

catapult wheel of destruction. Defeat her and it's on to the third stage.

Level three features deadly solar flares hurtling from top and bottom of the screen in great arcs of flame. Phoenixes emerge from the inferno to attack, together with the familiar aliens of the previous two levels. A giant fire snake guards the level and rolling around your ship to crush it unless defeated.

The fourth and final level is the alien fortress. Survival ships for progress through the base, but enhancements fire masses of bullets and Easter Island-type heads spit deadly rings.

Should you survive long enough to access the inner sanctum of the base, the globe-like alien leader appears. Destroy its supports to kill and eat quickly from the base through a series of rapidly-closing blast doors. Make it out and victory is yours.

The Imagine conversion of Salamander differs from the Konami MSX game in that it almost perfectly recreates the layout and alien attack patterns of the coin-op. The only things missing are the speech and dual-player options.

The progressive weapons alternate with extremely well-estimated values and logical improving with each new weapon collected. Unfortunately they can prove too powerful, leading to a loss of challenge and rendering the game easy to complete (one reviewer finished it in ten minutes — although he is a bit of an expert). So, tremendous presentation and great to play, but the lack of variables alien attack patterns is drawback, making Salamander's scoring power doubtful.

COMMODORE 64/128 Cassette: £8.95, Diskette: £12.95

Graphically and musically superb, Bola Stevenson has worked wonders in recreating not only the style but the atmosphere of the coin-op and Mark Cooksey's tunes are extraordinarily faithful to the original. With all the quality presentation, the game hasn't made it to the C64 home. The outflow of the end of each level is about on disk, but tape access is drawn out.

OVERALL 86%

OTHER FORMATS

Expect to see Salamander on the Spectrum (see £7.95, disk £14.95, and the Amstrad CPC (see £8.95, disk £14.95).

"Salamander is one of the best shoot-'em-ups around"

VERSION UPDATE

THE FURY

Barclay

COMMODORE 64/128 Cassette: £9.95, Diskette: £12.95

REBORN from the murders into music, the Commodore version of this violent racing game is hardly different from its Spectrum and Amstrad sisters.

Just as in those versions, reviewed in 1984/85, you start with a handful of credits and a full tank. Drive carefully, avoid collisions, (and you'll be first past the post, earning credits to buy a more powerful car).

If all sounds so simple, the damage indicator is exceptionally hard forced, just as in the brother

versions.

And that's irritating, because so much of the screen is full of irrelevant graphics. Only a quarter of the screen is actual play area.

Sound effects are minimal and graphics crude, but at least the Commodore 64/128 Fury is marginally more playable than the other 8-bit versions on the road.

COMMODORE 64/128:

OVERALL 55%



The fairly-racy game taps the Commodore 64/128 to a resounding thunder drum — making the motor to go great

DREAM STAR WARRIORS

STARRAY

Logotron

X or was Logotron's first game to make an impact — a mask-collecting puzzle strangely involving chickens and fish, and recently converted to the ST for the Atari Corporation. Their next game, *Guadraken* (Amiga version reviewed this issue), kept puzzle elements while introducing shoot-'em-up arcade action. *StarRay* is firmly in the latter mold, drawing inspiration heavily from the classic coin-op, *Defender*.

And that said, there's little point dwelling on the psycho-sociological story of a lost dreaming offspring

a Star Warrior hero like in his favourite TV programme and amazingly ending up becoming one

through lots of hard training and sheer underwear. After all, what we have here isn't a space quest, but a latter-day *Defender*-type game with wonderful graphics.

There's also a tale to tell of galaxy-lusting aliens and things — but what the hell, let the pictures do the work for once — you read the story when you get the game.

So, in your gall-winged *StarRay* ship, you must eliminate the aliens which ruin the planet, a missile-mounted laser gun your main means of attack. The planet scrolls in panels as you explore its surface, using a scanner near the last-

ton of the screen to show the relative positions of your enemies.

Your *StarRay* is shielded, but every hit depletes it. There are vapors, which destroy all aliens on screen, and bonuses received by dying aliens which increase your score.

StarRay is an unashamed *Defender*, but the players can be fooled, as such clones are lacking in 16-bit, especially of the graphical quality and playability present here. Cocorail backgrounds combine with smooth five-layer parallax scrolling, one which well-defined sprites fly, giving an attractive-looking scene very old format. Tapped out with fine sound presentation, *StarRay* is an unpretentiously good 16-bit zap.

AMIGA

Diskette: £24.95

Being of a simple format, *StarRay* is readily playable, and becomes addictive due to its companion programming and presentation. Unimpaired and not using the full 16-bit potential, however, this spectacular release is probably of greater appeal to those wanting a basic arcade shoot-'em-up.

OVERALL 70%

OTHER FORMATS

An Atari ST version is due to be released this month, £19.95. Commodore 64/128 and PC versions to follow, priced £19.95 and £24.95 respectively.

"StarRay is an unpretentiously good 16-bit zap"



Defender-style StarRay plays well and leads you gently into a game to beat any shoot-'em-up face mauler



The atmospheric landscapes are beautiful, featuring glowing lights, bright colours, subtle shading and astoundingly smooth scrolling

RESCUE SHUTTLE

INTENSITY

Firebird

Mindless shoot-'em-up programmer **Andrew Braybrook** (take that which way you like!) continues on his quest—began with *Megafisto*—for the deeper blasting game. Still with the **Graftgold** programming team but released under the Firebird label, his latest strategy-'em-up, *Intensity*, arrives amid a deafening silence of prerelease hype. Attesting, Space Station Omega takes nothing (brins) with retail (and not a little mustard), plows her in surface and glides through its energy cables, slapping the wits of the scientists aboard.

Little is known about the aliens except that they are male. In its crudest form, the creature is despicable enough, but given the opportunity, they develop into more powerful monsters, until they reach the culdest Tracker

evolutionary stage.

A rescue is organized. The plan is to use a remote-control drone to transport the scientists to escape shuttles and hence safely back to earth. Even this is extremely treacherous, as, wearing space suits, they have to traverse the outer shell of the station to get to the craft—while aliens go about their business all around them. Even then, safety is by no means assured, as the drone is vulnerable

to shock.

You are a pilot charged with helping the scientists escape. Your ship is a *Skimmer*—a customized mining craft—in which you are the only means of defense against enemies. It features equipment which the remote-control drone harnesses in an when activated.

Fantasy drone

Come in made up of five layers, Alpha to Epsilon—at five 10 platforms. There are single-screen playing areas, consisting of a number of arcade patches from which a maximum of 16 colonists can be rescued. Then host for the remote drone and loaded if this path is not obstructed by obstacles or gaps. You use your *Skimmer* to maneuver the craft to a position accessible to the scientists.

Movement of both your *Skimmer* and the drone is dependent

on the height of features on the current platform's surface. Each vehicle has a limited hover height, too, begin with a maximum of 1000. However, but use purchase better vehicles by collecting monetary Resources. Units released each time a colored board the drone. Alpha and Beta drones have higher speeds than the ordinary Gamma, but a fixed altitude of ten meters—the production of additional vehicles is similar in concept to that in *Magnum*.

Beginning on Gamma One, the number of colonists collected determines which screen is played next. Tactics are necessary to choose a suitable path to a shuttle on platform 10, especially as enemies and drones are more expensive in difficult layers.

COMMODORE 64/128

Cassette: £9.95

Diskette: £12.95

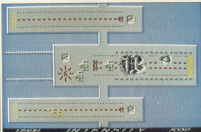
Graphically, *Intensity* features the familiar Braybrook two-panel style although with no scrolling. Gameplay is restricted because of this, even in the top-down, at times, the tight maneuvering necessary may prove more attractive to well-balanced arcade players than to trigger-happy shoot-'em-up fans. Music and sound FX are excellent.

OVERALL 75%

OTHER VERSIONS

A Spectrum version is planned for release at the end of September, priced £7.95 on cassette.

"More attractive to well-balanced arcade players than trigger-happy shoot-'em-up fans"



As scientists scurry across the Space station, your craft is their only source of protection against marauding aliens.

VERSION UPDATE

Barbarian

Melbourne House/Polygons

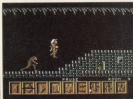
COMMODORE 64/128

Cassette: £9.95

AS WE REVEALED last month on reviewing the Spectrum version, hero Hoger (the Barbarian) was taught by his father to warmsies get drunk and slay dragons. No wonder, then, that when the Hero-Prince Society sent a dragon to slay dad, the following son vowed revenge.

On the Spectrum, the Polygons 16-bit original achieved 91%, comparing well with 87% on Amiga (198) 80% on Amiga 27 (10M 900).

In its Commodore 64/128 form



Hoger (the white-haired) walks on air to impress Rannor's ladies

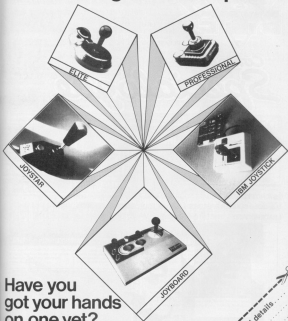
Hoger has inexplicably changed his colour to white. His animation also lacks some frames of animation. These are both minor details among the other graphical discrepancies. A scrolling display would have been steps to include, given the Commodore's capabilities, but using the real screen is hurriedly changed into view at each room border is reached.

The two-panel graphic style of the stone-and-wood forest construction gives a nostalgic to-tech atmosphere to what is supposed to be a medieval epic. And middle-of-the-road sound effects are a disappointment. A few notes of reasonable quality could have been used with little trouble.

COMMODORE 64/128

OVERALL 80%

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WASTELAND

Electronic Arts

I took *Interplay* two years to develop *Wasteland*, and judging from the success of their *Bard's Tale* series, the programmers could have another UK hit with this role-playing Commodore 64 and PC game. Meanwhile, they're not hanging around in the wasteland — elsewhere in this month's TGM Stuart Wynne reports on *Interplay's* forthcoming game of the cyberpunk classic *Neuromancer*.

The wasteland has happened — World War II rages across the globe, and masses fly as the superpowers suffer horrific damage.

By pure luck large regions of

America are left unscathed. But the threat of dooming, life-mutilating radiation remains.

Out of this chaos, a group of survivors band together in the bleak desert to create a sanctuary out-

post called Ranger Center. And to aid other survivors they form the Desert Rangers.

The game starts in the Center, where you lead a small party of four Rangers. They are equipped only with the bare minimum of weapons and objects — and no money.

But as in most role-playing games the situation quickly changes as you encounter people, gain information, collect objects, and use skills to get to other regions.

And as you gain money, you can purchase more Rangers.

As well as the usual personal statistics of strength, intelligence and dexterity, each Ranger can have special skills such as the use of weapons, lock-picking, medical

expertise, perception and swimming ability. The advanced skills require high intelligence.

Long ranger

Your party is represented by an overhead view of a solitary figure as he moves across what's left of southern California and Arizona. Mountain ranges, deserts, forests and plains make up most of the terrain, often proving impassable or too hot to move through without a guide or special equipment.

Most of the creatures are hostile too, so take care to fire before you see the whites of their eyes. At close quarters you need to switch to knives and other hand-to-hand weapons to stand off a close-quartersing.

Killing creatures earns experience points, which can lead to promotion and extra strength.

But some of your enemies are human. Cities and dwellings are littered throughout the arid deserts, including what's left of Las Vegas, a small town called Quartz and a larger town called Needles, where strangers are not welcome.

As you wander through the streets and buildings of these isolated communities, compete with other humans in the same system, the wasteland may plead with you to help them. Accepting the plea takes you to a subplot where you might be forced to battle man-eating bandits or rescue hostages.

For *Desert Rangers* who get completely lost in post-holocaust America, a *Wasteland* Clockwork will be available from Electronic Arts at £5.

And *Wasteland* comes with a booklet supposed to enhance the atmosphere — you need a paragraph when prompted by the computer. This interactive element is an excellent touch which moves the game away from the same authors' *Bard's Tale* style, giving it much more depth.

But the challenge is not as strong as *Bard's Tale 2* — *The Road of Fate* (TOM288, £49.95).

OTHER VERSIONS

Wasteland is due for release on the PC in October priced £24.95.



Your band of Desert Rangers may be the only hope for those unfortunate people caught in the aftermath of the holocaust.

If it's worth doing once, it's worth doing twice: the *Interplay* programmers show *Wasteland* action in the same style as their *Bard's Tale*. Your party's own statistics take up the bottom third of the screen, results are on the upper right, and the creature encountered are shown on the left.



COMMODORE 64 Two diskettes: £19.95

Neuromancer — all four sides of the two disks are used. But disc access doesn't interfere with the game — you only have to wait when you encounter something or enter a town. And despite the simplicity and dated blocky graphics used to depict movement, for the encounter sequences there is attractive animation similar to *The Bard's Tale*.

OVERALL 81%

"The encounter sequences have attractive animation similar to *The Bard's Tale*"

THREE'S A CROWD

Players

Players are synonymous with budget software, their previous 16-bit products retailed for £9.95 (*Hi-Fi*), *Strip Poker* and *Joe Blade* to name but two). Their latest titles have been upped in price to £14.95 for reasons of greed... probably. Are they worth the extra? TGM is on the case!

ATRON 5000

Amiga: £14.95

FOURMOST among 'Players' Amiga titles, this game was programmed by **Taliesin Breusich** of **Softgung**. Clearly inspired by the light cycles in the movie, *Tron*, he titled his game *Tron 5000*, a name unrelated by Players to the simple expedient of adding an 'A'.

There have been numerous light-cycle games but *Attron 5000* is distinguished by its split screen, giving each cycle its own view. This is the same even when playing the computer, rather than another player, with similar temptation to totally take your eyes off your own screen and watch how your opponent is doing.

The basic rules of the game are simple: each cycle takes a well defined path which can be used to hit in the opponent - or even yourself. To add some complexity, scrolling landscapes feature buildings to reduce manoeuvring room. There are 12 different landscapes each, each of which is played twice - except for the final one which is played three times.

What makes *Attron 5000* unique, however, are all the items which can be collected. These include jet boosters which double the track of the red player, red speed-ups which simultaneously reduce the speed of the yellow player. Yellow

equivalents do the reverse of the red items, but what is good about these features is that any player can pick them up and activate them. Thus if the red player collects a yellow speed-up he can wait until the yellow player is in a tight spot, then accelerate himself to a wall.

The two other items are missiles, which cut a very fine line through obstacles and walls, which appear directly in front of your opponent.

Three game speeds and a computer opponent albeit at going through his own, diagonal mazes - as you slip, it careful - add further to the fun.

The graphics are marvellous, sound is merely effective and the basic game style is daffy, only the smooth scrolling does justice to the machine. Yet this is the game which everyone has been playing in the office this month. The sheer, satirical, pleasure of dropping a wall in front of your opponent in a head-to-head contest is simply incomparable. While the computer appeal is dubious, *Attron 5000* is extremely addictive, and if you're a freemall play-it-with-buy-it now!

AMIGA: OVERALL 85%

Player one plays clockwise and loses as the collision heat-up with the opponent



SARCOPHASER

Amiga: £14.95

EXAMINER ARTS provide the third Players budget release, programming by the **Black & Gray Team**.

Setting the scene is a 14 page short story by Jonathan Dwyer which is primarily interesting for some amusing misanthropisms. The game is, in fact, a very close cousin of the *Starlander* *Parasite* games, with a single ship flying through various areas, destroying all in its path before confronting the megalomaniac at the end of each. If all the aliens in a sector are destroyed, a green energy pack is dropped, crucial to feed into the score (as pressed, the highlighted feature is activated). Many parts mean better

enemies.

The features are Phaser, Back scatter and firing guns, with a ship which whizzes around the thing and *Energy Beam*. At any time a player can also fire between large ammunition and smaller, more rapid, fire.

Graphics are generally effective and occasionally attractive. Sound effects are good and the atmosphere is excellent. Unlike some 512k Amiga conversions, the soundings at least smooth, while gameplay is simple and effective.

Overpriced but nice enough to play.

AMIGA: OVERALL 82%



STREET GANG

Amiga: £14.95

THE TITLE PAGE carries an original 'W' but that apart, this race in games is understandably self-centred in announcing its program-

ming parents. A *True Waps* intro indicates they might have had something to do with it, however.

Our hero Mickey is a member of New York's toughest street gang, breaking aside the questionable ethics. Players inform us that his initiation test is to fight through New York's streets, ghettos and sewers before finally confronting 'the Gurr' - a notorious gangland leader. Cue standard - and mediocre - beat 'em up.

Mickey runs, jumps, sneaks and dodges through waves of mad doggers, armed with spray cans - it must be their contents that designate all doggers into the incredibly gashy bits of orange flame. And there's the standard extensively armed as well.

Score screens fail to list proceedings and later levels and over-bound handicapped people and ladies to the laziest charade. In terms of graphics, animation and gameplay this would make an amazingly bad *Commodore 64* 128k game, on the Amiga it defies description. There's a good time though.

AMIGA: OVERALL 59%

A TAXING ROAD

ELIMINATOR

Review

According to Howson there isn't a hot rod, beard or even electric guitar to be found in this dramatic road game. Nevertheless *Nebula's* author John Phillips's high-speed blast-'em-up is the perfect game for playing with ZZ Top blasting in the background.

Possessing all the cool values of alien-dead-rod-burn-on acid, the game's bonuses emerged from suburban depths one particularly fine day, forced the computer and started eliminat-

ing cars can be selected by up/down on the joystick. Hanging from side fire screens is lowering bombs to triple-fire guns, they're at last should-a-beach color. High-speed encounters with

immovable objects are, in fact, a particular danger when being tipped, via ramp, on to the roof of long-carriers. There should be no music in the eliminating, however. If you want the radio to deliver every 15,000 points.

Additional bonus for would-be eliminators: suffering the occasional death is a password system — complete a few levels and a password is given allowing some lower levels to be skipped. As with *Beater-Down Than Alien*, the toughness of getting to these passwords ensures the game never becomes easy, while passwords help reduce repetitiveness.

ATARI ST

Diskette: £19.99

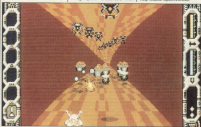
Play it on a big TV screen, with atmospheric game screens, and you might think you were in the movies. The flare of the supercar's engine when turning left or right is only one example of the graphics detail, while the speed and smoothness with which curves, hills and narrow alleys approach has to be seen to be believed. The sound FX and continuous tune aren't quite up to standard of the graphics, but are still quite good. If roadblasting in fastforward mode, additive and very tough.

OVERALL 92%

OTHER FORMATS

Next out of the factory is the Amiga game (£19.99), after a slight delay. Spectrum (£17.99) came, £15.99 video, Amstrad and Commodore (both £9.99) came, £14.99 disk) versions will follow.

"SF roadblasting in fastforward mode, additive and very tough"



Eliminator, as the name suggests, is a case of smiting vehicles in an effort to destroy everything in your path

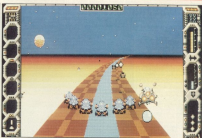
ing. Passing from planet to planet the Eliminator appears intent on wiping out all in its way. Close encounters of the ferocious kind, you might say. Naturally house prices have plummeted in neighbouring solar systems.

Macho man

Being an Eliminator is far from an easy life, however. The roads these days are no fine state, and with massive lights, cameras and their magnificently cluttered about. Blasting through a massive array of lights tests fast reactions, and macho values demand instant remain entirely alien concept.

Speaking of alien, some of them actually have the gall to react to violence in their own defence, attacking in elaborate, swirling patterns. His can clear your road, and should one of these curious creatures battle with you, a little rest.

While wondering why you pay road taxes, be assured that orange and blue shapes can be picked up — at no extra charge — to top up ammunition and add special weapons. Once obtained

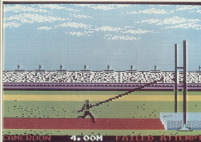


Flying high and shooting from the hip in one of 14 levels making up *Eliminator*

VERSION UPDATE

SUMMER GAMES fun

Spectrum 48/128: Cassette £14.99, Diskette £17.99
Amstrad CPC: Cassette £14.99, Diskette £24.99



A BOTTLE of fiery orange liquid won't be enough to get you through this hot Summer Games: it's made up of eight grueling events, plus vault, diving, 4 x 400 metre

Proctor, athletic control is necessary to get over the bar - Spectrum screen

relay, gymnastics, 100 metre dash, freestyle swimming race, 100 metre freestyle and shot shooting.

The Spectrum version retains great playability even though the different control styles required in each, simply constructed event. Visuals are good, with certain events sporting some well animated graphics - track running, diving, gymnastics and the pole vault for example - although the last two are rather crude, large colour pictures. Compared to Winter Games, use of colour is restricted although the majority of screens are attractive.

The Amstrad version fares better with its attractive use of colour, and small, but beautifully formed, well animated graphics. Sound plays a large part, featuring noises on selected events, the world records screen and the opening controls. This improved presentation makes for a better game while retaining the all-important challenge.

The main attraction of sport simulations is the generation of competition between players, both Spectrum and Amstrad versions of Summer Games achieve this - going almost as far as the original Commodore 64 128-game.

SPECTRUM:
OVERALL 72%
AMSTRAD: OVERALL 74%

VERSION UPDATE

NIGHT RAIDER Greatest Graphics

Spectrum 48/128: Cassette £9.99, Diskette £12.99

FIRST reviewed on the Atari ST in T128888 (10/8), this World War II arcade simulator has now fought its way to the Spectrum. The basic gameplay remains the same, with you controlling three crew members in a *Grumman Juenger's* cockpit.

Based on the real-life aircraft carrier *Ark Royal*, the Juenger is sent to sink the *U-Boat* with a torpedo, fighting through enemy fighters and flak. At the same time, however, you must protect the *Ark Royal* from German bombers, mine-layers, *U-Boats* and *U-Boats*.

At the start you are offered a choice of missions, quite often several fights have to be completed before you are allowed a crack at the battle-cruiser. And on long missions the Juenger has to return to the *Ark Royal* for refuelling and re-arming.

Your responsibilities are shown by four different views: a straight-ahead pilot's view with radar-viewer gun turret, engineer's panel, navigator's map and rear gunner. An indicator in the corner of each screen shows what your attention is needed elsewhere.

Most of the screens are self-

explanatory, but the engineer's is one of the most important, requiring correct control setting for take-

off and landing.

Fortunately, any stage can be produced separately, before attempting missions. This is especially useful for landing attack, unlike on the Atari ST, are exceptionally difficult to master.

Graphically the detailing of the plane's instrumentation is good, although empty cash remains unexciting graphics in front of a confusing horizon.

There are only a few spot effects, and generally the limited gameplay means that the Spectrum version offers better value for money than the predecessor.

Although it can't compete with the realistic challenges such as *Gunship*, *Night Raider* is definitely worth a second look.

SPECTRUM:
OVERALL 68%



The *Blitzkrieg* and her crew are about to experience *Grumman Juenger*'s battle first hand - if your computer lets her.

ROAD HOGS

STREET SPORTS SOCCER

US Gold type

Epy's Street Sports series began with ... Baseball on the Commodore 64 (before TGM's time), and now continues with ... Soccer, with ... Basketball to follow. All these games reject the usual idea of controlling fully professional teams competing in a capacity-filled stadium — instead, a group of local kids play a casual game in their neighbourhood.

It's real street cred time. Each player must choose three teammates from the nine available. Who will you choose? Radar's the most nervous player, but is a little slow. Vic, an ace goalkeeper but apt to let the occasional wiper one through? Or perhaps Dave, whose nervous attacking play is made up for by his defensive skills?

From Ron to Butch, the choice is yours. But remember that one of us has to go in goal. If the decision is too much for you, the computer can randomly select a team for you, or a pair of predefined teams can be used from a selection of five.

The spirit of an energetic soccer game is an American neighbourhood is stereotypically generated by South California, but the Commodore 64's control style is a suburban working pitch. Unfortunately, the players in the game do not fit the game's style with their standard stunts and shots. Aren't these kids fresh off the streets?

Matches are played in two ways — timesover a period between two and 45 minutes, the penalty results played if the score is level at full-time. Alternatively, a target score can be set. From five goals to 50, the winning team being the first to achieve the amount. And there are three skill levels.

I pass

joystick. Direction in combination with the controls looks. Chasing is automatic. Should you get into an awkward situation, any non-forward direction and the pass to your other striker/defender. The characters' clothes change colour to show who you're currently controlling. In your goal area, control can be switched between goalkeeper and your standing forward.

The ball can be captured by blocking it, or by guiding one of your players between the ball and opponent's feet. Any foul and the opposing team gets a penalty shot at goal.

Playing against the computer — and ignoring the poorly defined ball — is a lively affair. The handful of players spinning around nicely. But regardless of the situation, all characters run at the same speed, so that if an attacking opponent is ahead of your strikers, you have no option but to switch to the keeper, as it is impossible to catch up. It means the game seriously.

PC

Diskette: £19.99

The PC game is instantly criticised by the limitations of the VGA text-mode graphics. The colour freedom of the VGA card ignored. The pitch is black, where blue would have been a better choice, and players are blue and pink. Scrolling is standard, for the PC's speed, and easily visible designs don't help appearances. Playability is hindered by the same player speed problem as the Commodore version.

OVERALL 42%



Team choice: an intimate game of Street Sports Soccer, how it's tough on the streets — 50% screen



Football don't be shy. Street Sports Soccer's aggressive action all the way — Commodore screen

COMMODORE 64/128

Cassette: £9.99

Diskette: £14.99

A two-player game provides a deal of fun and friendly competition, but the speed-of-footbalers control play. A more balanced control system would have made Street Sports Soccer a highly enjoyable football game.

OVERALL 63%

"Playing the computer is a lively affair, but hindered by the speed problem"

A touch of the Football Managers here as you decide who's going to play in your side — Commodore screen



HILLISSA... SPEED ISN'T HER STRENGTH BUT SHE'S GOT A LOT OF SPUNK WITH HER GREAT LATERAL MOVES. IT'S HARD TO BELIEVE HOW CLUMSY SHE CAN BE.

CAMEROON PICK



VERSION UPDATE

SUMMER GAMES II

Epps

Spectrum 48/128: Cassette £14.95, Diskette £17.99

Amstrad CPC: Cassette £14.95, Diskette £24.95

SUMMER GAMES II covers a further eight events, simulating not only the more familiar sports such as the javelin, high and wide jump but also those perhaps less well known, rowing, kayaking, fencing, cycling and equestrian.

Variety is offered in each event proving more a test of timing with the joystick than physical punishment. On both machines, the effi-

cacy of events ranges from simple to very tough. The difficulty often stems from not through the precision of joystick movement to perform but the lack of response. Some playability has been lost as a result, especially in the equestrian, with its stubborn horse, and the unresponsive, awkward control in the Cycling.

Learning the moves is difficult



Summer Games II's equestrian control is awkward but the thrill of the race is still present - Spectrum screen

and play can prove inconsistent. Nevertheless, most events are problem free, entertaining and place a different set of demands on the player than those encoun-

tered in Summer Games.

Graphically, this sequel makes much the same use of the host machine as the package but features better animation. The Spectrum version is largely motionless but makes good use of colour where it can.

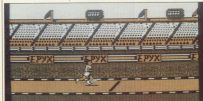
The Amstrad game is far closer through lack of colour (those used are odd - even seen an orange horse before? Scrolling however, is smooth and detail is generally better than in Summer Games.

In the area of score entertainment, the Spectrum version wins with short bursts (although sometimes it mistakenly played before each event - the Amstrad Summer Games II offers only limited spot effects).

Multitask is present but nevertheless the competitive element and playability have been retained - and that's what matters most.

SPECTRUM: OVERALL 75%

AMSTRAD: OVERALL 73%



The player goes 'back before you die!' - perhaps in this context it should be 'back' - Amstrad screen

VERSION UPDATE

QUADRALIEN

Loggion

Amiga Diskette £19.95

QDR was a very good puzzle game, largely because of the simplicity of its basic components. Quadralien (disk £17.95, TQM £9.95) - from the same programmers - is substantially more complex and less likely to appeal to the casual game player looking for an easy time.

You supersterise the bricks in an effort to prevent an orbital nuclear plant melting down. In the process destruction of the Quadralien Mother, whose mission hinders infest the plant, is desirable. Besides the Quadralien infection, the nuclear plant is also menacingly contaminated by radioactivity.

To succeed you must progress through all four levels. Three require codes given only once sufficient 'points' have been scored. Each level - except the first one - is composed of six chambers tackled in any order with any combination of two of the six blocks - each has different characteristics.

On the first level simply find and collect all the radioactivity, while keeping the reactor close by push-

ing barrels of coolant down shafts. On most chambers levels may be used to blast objects which get in the way, others, how-

ever, won't allow this. On later levels there are explosive charges, magnetic tracks, warning box traps, lighting points and aggressive aliens.

The Amiga version has richer sound effects and background music than the ST, plus some additional graphic effects on the control panel, but is handicapped by the 'stepped' way it looks

between screens. This effect may be technically far superior to the simple switch between screens as on the ST, but is irritating to watch every time you move off screen. All in all a long-term challenge which fortunately incorporates a save/load option.

AMIGA OVERALL 84%



No robots are yours to command as you strive to prevent a meltdown



VERSION UPDATE

Sargeant Steel plays tough with rookies—but it's for their own good!

NINETEEN PART 1: BOOT CAMP

Casual

Spectrum: Cassette (19-95), Diskette: £14.95

THE GAME of the 11 record sets on with the Spectrum version following its Commodore predecessor (82%) a month later. We got a picture in last month, but that is Spectrumwise.

Vietnam is where you're going, but first the training camp. Four

appropriately tough stages consisting of eight substages, but to complete substages and you're on to the next multi-colored screen. The second course, with brick walls, monkey bars and ditches, is surprisingly facile, not a test of brute physical-wagging. Generally this is good, with the soldier's gazing for breath beautifully animated, unfortunately it's also very tough. Timing the jumps and so forth is exceptionally tricky, conveying little of the atmosphere of the course.

For more-effective is the second stage (shooting range). Jump training, the third stage, is graphically nice, but suffers from the just obscuring much of the course shoot—frustrating. The last main-ingredient is with Sargeant Steele for unarmed combat, another slug-gol-over, am-up.

Undoubtedly the best section of Nineteen is its most original part—the shooting range. Over events lack originality, but presentation and playability is significantly improved from the Commodore, making it well worth a look.

SPECTRUM 48/128:
OVERALL 73%

VERSION UPDATE

LA CRACKDOWN

Fun

Commodore 64/128; Diskette: £14.95

THIRD in Epyx's Motorcade series, features illegal drugs trafficking.

The synthetic drug, Semachi has been smuggled from Hong Kong to be pushed on the streets.



As long as your requests remain reasonable, your routine should be as simple as that.

OK, it's up to you to shake out the shopping company responsible and gather sufficient evidence to bring the conspirators to justice.

Using an on-screen menu you control a locker-cop to plant bugs, search warehouses, fight thugs and interview suspects. However, he has a mind of his own and may refuse to do your bidding or indeed decide to quit should you order him to do anything unreasonable.

The Commodore game plays directly to the PC version's format (128K 68K 68K), although sound and graphics are slightly improved. On-screen time is minimal, but unfortunately the program causes the drive to hammer something terrible when accessing, in fact the worry of the damage it may be causing to the heads outweighs the desire to play the game. It's not worth the risk.

COMMODORE 64/128:
OVERALL 48%

TRILLION BYTE TRIPS

Sex, drugs, war and mirrored sunglasses. Classic cyberpunk themes are all revealed in the flat of TCM's *Trillion Byte Trip* book reviews. Over the page, Stuart Wynne segues into another trip altogether

Climbing on a moonlit ridge, David Miguel is a real hero. David Miguel is, for all that. But that was just fiction. He existed, and that his first mission had unfolded the true essence of heroism, the comprehension that everything we do is simply a reminder of insignificance, and we emerge a supernatural vigilance in order to found our morals.

And so we see mysterious happenings in the desert of night as with foreign wars that America's longest war was also the only one a lost and that future continues to haunt everyone. Not even the long delayed Journal of the Vietnam War's Lieutenant Sholder has led to vanishing ghosts. Just ask would-be Vice-President Senator Dan Quayle, Oliver Platoon Stone or the members of those accused missing in Action files.

Wynne's uncanny resonance and dark magic provide much of the power of old new news, dealing with conflict in Central America, undoubtedly the most powerful and impressive of those in *David Sholder's Life During Wartime* (1999, Granta Books).

There's a history-based story set in some neo-Cyberpunk, futuristic urban environment, and it's a regular forerunner to conflict in Central America. The central character is David Miguel, an ordinary man with secret powers which he has been suppressing to avoid service in the Vietnam War.

Miguel's story begins convincingly enough, with real guerrilla guerrilla and hidden flying war. From *Deserted Cities of the Night*, the book takes a different turn, toward the surreal, with helicopter pilots, named in reports who have been claiming powers of prophecy.

Miguel and his friends race back to his, intensely supernatural, they follow elaborate rituals as if a failed must first be a success in a quest to tell those who have simply suffer a holy rapture. In time the American soldiers are becoming like the Central Americans, trapped between the forces of magic and reason, their lives governed by the politics of the



deserted, their spirits ruled by myths and legends.

As the novel continues, surreal events, next out of the jungle with an anti, futurist, magical quality. A later helicopter contains an artificially intelligent computer claiming to be God, a drug-induced group of AIDS, soldiers working teams of hope, penetrating the jungle climate, and futuristic weapons in some futuristic or futuristic.

Moving from impression, broad canvas portraits of a sprawling battle to the night, almost intergalactic currents of feeling in a love affair, Sholder's sharp eye for observation, and rich prose, never

fail to convince.

The novel's themes of Sex-Desert, violence and the nature of reality flow effortlessly through a superb, new story, magical and futuristic story. Such improbable concepts as a global conspiracy and massive use of psi are merged to produce a disconcerting insight into contemporary life, the past and just more convincing for that the most desperate and stimulating book of the year. *Deserted Cities of the Night*, etc.

Lucretia Sholar, aka Richard



you're holding yourself. People aren't going to take care of all these beautiful neo-cyberpunk homes and start living in greenhouses. Things are just going to go on the way they always have."

The conflict between the oppressive status quo, and more uncertain revolutionary future struggling to take form, underlies the war between the American Army and Communist guerrillas.

The novel starts with a floating Sholder reporter looking for an interview with a guerrilla leader. Later it moves on to encompass an anthropologist, his wife in exile and their quest to find her husband before closing these sub-plotlines with an emotional climax. The featured is, in fact, a former novel, featured rather than shaped in the countryside to live with Mayan Stone people. His relationship with them, and dangerous experimentation with magic mushrooms, provides an interesting insight into Central American culture, counterbalancing the excellent characterisation of normal Americans caught up in it, and some superbly drawn scenes of violence.

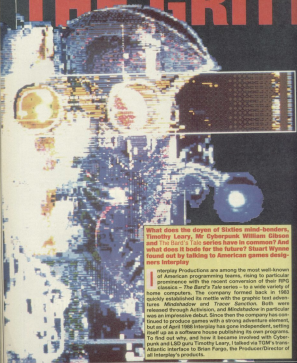
Enriched with some extensive research, such as why Helicopters fly, often accompanied with environmental realisations, this is an excellent story. Like *Life During Wartime*, it encompasses a powerful narrative and war story, while hinting at yet more serious things. A serious, very famous novel with a writer's pace.

Sholder, a former rock musician who has chosen to write on Central America for his second novel. Unless Sholder isn't a very much of a part of the Cyberpunk movement with his first novel - *Frontiera* - dedicated to William Gibson among others.

It's a surprise, therefore, to find that *Deserted Cities of the Night* (1999, Granta) is set in the past, 1998 to be precise. To some extent it's post-Cyberpunk, or pre-Cyberpunk, and the futuristic ideas open the ultimate space for the best of Cyberpunk - mirrored sunglasses - as things. Another argues it's a bit, "I think



THE GRITTY



What does the doyen of Sixties mind-benders, Timothy Leary, Mr Cyberpunk William Gibson and The Bard's Tale series have in common? And what does it bode for the future? Stuart Wynne found out by talking to American games designers Interplay

Interplay Productions are among the most well-known of American programming teams, rising to particular prominence with the recent conversion of their RPG classics – The Bard's Tale series – to a wide variety of home computers. The company formed back in 1983 quickly established its mettle with the graphic text adventures Mindshadow and Tracer Sanction. Both were released through Activision, and Mindshadow in particular was an impressive debut. Since then the company has continued to produce games with a strong adventure element, but as of April 1988 Interplay has gone independent, setting itself up as a software house publishing its own programs. To find out why, and how it became involved with Cyberpunk and LSD guru Timothy Leary, I talked via TGM's trans-Atlantic interface to Brian Fargo, the Producer/Director of all Interplay's products.

TY FUTURE

Interplay's decision to go independent has apparently much to do with the typical personal producer's, a relatively small company if employee designers, programmers and artists on projects which can literally take years to develop. Wonderful (see page 75) took no less than two years, with five people on a full-time, and eleven people doing support programming.

Obviously such enterprises work takes a lot of money. The royalties received from selling to a software house are markedly less than selling it yourself. Moreover Interplay want to develop a higher profile for themselves, with a reputation for consistent, quality products.

Unfortunately their most famous title — the *Wizard's Tale* — as well as newer *Wasteland*, are both the property of Electronic Arts, so whether or not there are prospects is up to them. And Interplay may, in any case, choose not to write them.

To establish their name as an independent software house, Interplay have thus been forced to produce two, totally new games. One of these is *Castle Chess*, the company's first original Action program, with two players of different and 400K of digital sound. The other is *Neuromancer*, the computer game of Cyberpace's most acclaimed novel, written by the man who almost single-handedly created the genre — William Gibson.

Cracked ice

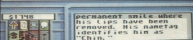
Set in 21st-century Japan, the computer game, like the book, foresees the world dominated by a vast computer network, interacting with these networks is done by Cyberpunks, a Triun-like alternative reality, representing themselves by visual symbols, rather than real people.

Cyberpunks hackers able to crack the ICE protecting corporate databases are both feared and prized. *Neuromancer's* central character, Case, is one such hacker, and he begins the computer game scanning the streets of Japan for better prospects.

The scenario, completely unlike the novel, *Castle Chess* attempting to discover who is plotting — killing — his hacker friends. To do this he must search for advanced equipment and secure information so as to gain more skill at melting ICE systems.

Interplay freely admitted that bits of the original work's plot remained, but were unimportant about their own version. Barker had simply converted the book's storyline into a roleplaying adventure. They felt they'd "captured the

Can I be of service? Would you like To sell a body part?



essence of the world, the characters, the matrix. ... All the people are there, their personalities are the same and there's a mission that's slightly similar."

Entirely new structure

In addition the computer game very closely uses, wherever possible, direct quotations from the novel by Gibson almost such as Rod's last.

When questioned about how Interplay felt looking the CD4 version of a book involving state-of-the-art, 21st century computer graphics, they pointed to this use of text to create the appropriate atmosphere. Moreover the actual backgrounds of Cyberpace were never described that precisely, so Interplay felt themselves free to follow their own instincts as to how it should look.

More generally it was apparent from the look of *Neuromancer* screenshots that the game had a totally different game style from The Bard's *Wizard's Tale* approach. Interplay acknowledged this, saying they'd produced an entirely new story, one which was very different to computer role playing, whereas combat was central in the earlier games, the new one has very little except in relation to controlling ICE and AI computers in Cyberpace. And as this takes place in Cyberpace it bears no resemblance whatsoever to "hack'n' slash" and "slay'n" with the Bard.

Instead Interplay felt "that technology and technology become your weapons in this [Cyberpunk] world". One of the things they were most proud of in the new system was the ability to

have conversations with NPCs (Non Player Characters). "The interface is unique and provides for having very interesting conversations

The body bank exchange your job status for currency



From the Cyberpace there looks Delephant

with a lot of humour and feel." Nevertheless the company refused to label the system a substantial advance on their former style, preferring simply to call it "different".

Leary and Neuromancer

Interplay first became interested in Gibson's work when Timothy Leary, a friend of Brian Fargo, showed him *Neuromancer*. Leary had acquired the rights to a game version from the movie producers and copyright intended to do the game with Electronic Arts. These plans fell through however, so did a subsequent attempt with Activision. During this time Brian Fargo and Troy Miles had started a design that they felt would capture the feel of the Cyberpunk genre. Max Headroom was a favourite show of ours as well as *Shade Runner*.

When Activision discovered this, Interplay asked them for the rights. Getting Activision, the movie producers and Timothy Leary to agree on a deal was a little tricky.

"They'd 'captured the essence of the world, the characters, the matrix ..."

Once completed, however, it proved very easy to adapt their game design to Neuromaniac's "controlling" (time play's) leader Cyberpunk.

One of principal players in the deal, Timothy Leary, is of course famous, perhaps infamous, for his Sixties advice to American college students: turn on, tune in, drop out. At the time LSD had yet to be banned and as a psychedelic, even addictive mind-altering drug, was seriously considered to offer "help" comparable to the religious experience claimed for great saints.

Computer-excited

The founders of Zenon and Oceanic animation together with several LSD-related characters in the late Six-

ties have since incurred a radical change in attitudes toward LSD. Leary himself always advocated calm, peaceful acceptance for taking the drug which came to be perceived as a means of making nightmares appear real. Leary now recommends the need for training, such as shamans undertake before taking "magic mushrooms." Only recently denied entry into the UK, Leary remains uncompromised, but as intensely pointed out, less so than 20 years ago. Meanwhile, let's move into computers, then anything, and let's not exhaust about what's happened.

Before introducing Interplay to William Gibson, for Electronic Design Systems, Leary also introduced them to the cult American punk group OMD's (current release, *Total Zone* on EMI's record). Getting them to produce a soundtrack was surprisingly easy. OMD are the ultimate cyberpunkers; they love electronic music. They are just Gibson, kind of the poet and the sound has a cyberpunk sound, so when they found out they could do it they jumped at the chance.

Do Interplay consider themselves Cyberpunk? "Yes, of course! We are the computer hackers of the future. In fact the programmer, Troy Miles's nickname is Modern Mania... We thought Leary's vision of the future was very close indeed... we see the notion of Cyberpunk as something that could happen, visual interfaces are far more effective than any typed ones... the fact of the future being grim is right on. People assume the technology quite rapidly arrives."

Neuromancing

Neuromancer the computer game may be announced from October for £14.95 on two absolutely excellent Commodore disks, and December for £24.95 on the PC. Distribution in Europe and UK remains in the capable hands of Electronic Arts, whose Little Maniaford was again smart in getting up this interview.

For the future Interplay have to develop a *Neuromancer II* involving many advanced ones. Bill's is not designed to repeat in the same manner. Request to Neuromancer based on Gibson's *Count Zero* and *Mono Lisa* Chandler depend on reaction to the current release.

Nevertheless bringing have been taking a lot about *Count Zero* and already have many improvements to make but it's almost too good to be true. As for the World market, Little Chess is an incredibly impressive debut on the Amiga, combining superb animation with Murphy-type humor. If graphics make presentation, interplay look set for a very bright future indeed in the 16-bit market as well as the 8-bit.

As for the future of this Cyberpunk series, Neuromancer continues, incorporating, I hope to have an interview with William Gibson himself, and even that much delayed look at *Robotopia*, that multi-media and extremely varied Cyberpunk entertainment.



Neuromancer the screen giving a look at what's to come

Superb animation coupled with Murphy-type humor and a little sense of Chess with a difference - Amiga



JOURNEY

RELEASE DATES: PC (later this year, Atari ST and Amiga early 1989) and Commodore 64/128 in the spring/summer of 1989 - Prices to be announced

Co-author of the Zork Trilogy, Marc Blank, has created a new type of computer storytelling system, incorporating classic fantasy themes and melding two game-types (adventure and RPG) into a novel form of its own. RolePlay Chronicles (drawn from the best games which include both elegantly rich prose and challenging puzzles.

Journey takes you to a magical land of mazes and fantasy, told in the tradition of J.R.R. Tolkien's *The Lord of the Rings*. You share your magical adventures with Tag, Poppo, Borgen, Ester and later as they solve puzzles, overcome obstacles and explore unknown lands. Each character can act independently (sometimes for the

good of the quest - sometimes not).

Your task is to help them decide where to go and what to do. You have the power and therefore must be combat strategical, physical,

and character judge while putting the defeat of evil into the hand.

Phrases yourself into a graphically illustrated world of fantasy, mazes, puzzles and words in Journey - BT



Game mode: Story 1.0
The Hero: Borgen, Ester, Poppo

...And looking
...You entered the night, at bright moonlight, and at the
...world's first road from the shadow of its old forest. The road
...day, we rode to the sun.
...The evening was still and calm, and we started toward the
...to set on its great expanse. From a path led a wide path which
...headed that road toward the faraway mountains, and we spent a
...journey moving forward, but there and a blue sky. From
...today, we came to a dark clearing, where we decided to stop
...to rest.
...The first, in their evening, a large snake coiled on the
...grazing nearby the top. Borgen, reaching out, and looking, he felt
...the snake of it a single line of his sword, then collapsed
...against a tree.
...The snake, he started, growling with pain. "Nighting..."
...the snake hissed off, and his eyes took on a green, blood
...look.
...But that cannot be! I thought nightingale were nocturnal... the
...the bloodthirsty! I said, laughing.
...And you were right," he said and he said, "they were nocturnal
...who are with the sword we can find out what he's
...then, there is little more!"

Game mode: Story 1.0
The Hero: Borgen, Ester, Poppo
Game mode: Story 1.0
The Hero: Borgen, Ester, Poppo

ZORK ZERO

RELEASE DATES: Atari ST and Amiga early 1989, Commodore 64/128 spring 1989 - Prices to be announced

We all know and love the Zork Trilogy (including *Beyond Zork* there are actually four parts to the series), but it appears that Infocom have gone as far forward with the subject as possible. Knowing a successful subject when they see one, they aim to fill their coffers by going back in time to 'the early years' and examining the Great Underground Empire's history.

Steve Merwin, author of the famed *Leather Stockings Of Pecos*, is the man who takes you back to the beginning - adding his own unique brand of humour to *Zork Zero*.

This prequel explores the collapse of the G.U.M., involving more than 200 locations and 1000 puzzles as the *Zork* Trilogy combined. It also features the first graphical puzzles to appear in an

Infocom title.

Zork Zero takes you to the last days of the empire. The evil magician, *Melagor*, has cast a spell to destroy the ruling *Paladin* family and threatened the very kingdom.

You are one of the many fortune hunters trying to claim a reward by slaying his name (although you do need a fairly special sword which could just give you the edge.

STEEL TIPS

Black in a tree? Up to your waist in groovy slime? Short of a match or piece of string? Pissed off and about to burn off the computer? Well write to me, folks, (help, yes?) Well, clearly, but I can always point you in the right direction and someone will there might consider to help. Meanwhile, here are some tips I prepared earlier...

Robin Of Sherwood Adventure International

From the start, stand on the pillars, grab the queen's bag and stop her when she falls.

Search him and take his sword. Under the bolt and open the gate. go out and through the door to the courtyard. Climb the battlements, go through the door and head right, go through the window.

Enter the waterfall and collect the weapons. go south, pickup the quarterstaff and light like John to take him from the spell. Drop the staff.

Go to the fully tree, climb and examine it to get the locations. Go to the bottom camp and type cow. Go to Nottingham and enter the bow and arrow contest.

Zork I Infocom

To spend up the whole game, kill the first bird.

Seabase Delta Pinball

Enter on and on to fire the small missile. Swim to get the plank which acts as a lever.

Lords Of Time Level Nine/Mandate

To get the code - shoot! Drop something (rod) to get across the lake. Wood, then play to gain a sword/ship.

Beyond Zork Infocom

In the cellar, look at the amulet through the wine bottle to get a spell that gives you 100% strength temporarily - enabling you to break down the door.

Give the shield to the monkey grinder (after he's returned the knife from the Guy that door) to dispose of him.

Come on, I'm not doing all the work! Just think of those poor, stuck souls out there, screaming pleas of help. Help me help them if you have any pity or an ounce of human goodness/ship. Right is what hasn't wrong the strings of your heart - go jump down a trap-door. Send light or magic to STEEL TIPS. THE GAMES MAGAZINE, PC 10, 10, Lifford, Birmingham B19 1DB.

The History of the Empire recorded in *Zork Zero*: Year 1 000 - BT website





WIPE OUT!

Win yourself an Atari 520 ST and ELIMINATOR – Hewson lash out with all 16-bits firing!

ELIMINATE your musing for arcade action with Hewson's brilliant hit game **Eliminator** – it's reviewed this issue on page 77 with a top-notch rating of 92%!

Ripping along a futuristic road with on-screen alerts for quick thinking, fast movements, and don't dare take your finger off the fire-button **Eliminator** is Hewson's first ST game, and what better way to celebrate the fact than by giving one away – an ST that is.

In addition to receiving the 520 ST, the winner also gets a copy of ST **Eliminator**. And is that all? No, by golly! TGM additional runners-up also get

a copy of **Eliminator** on any of its formats: that's Spectrum, Commodore 64/128, Amstrad CPC, Atari ST or Amiga.

To be in with a chance of winning some Hewson goodies answer the following mind-bogglingly difficult questions, in true (old) Hewson style, and complete the form . . .

- 1) Which of these song lines does not have the word **ROAD** in it?
a) Hit The Road Jack . . .
b) There's A Night, Golden Hair On The Meadow . . .
c) Follow The Yellow

Brick Road . . .

- 2) What is the worst possible thing that could happen to your copy of **Eliminator**?
a) The sticky label comes off
b) A pack of mutant tiger-foots from hell destroy your house and eat your copy of **Eliminator** and digest it.
c) You own a Dragon

- 3) How many Hewson games has TGM reviewed?
a) All of them
b) Some of them
c) None of them

- 3) Finally, complete this sentence in no more than 20 words: "I would like to be an **Eliminator** because . . ."

Write the answers down on a postcard, or the back of a sealed envelope, together with your name, address and computer owned, and send it to **ELIMINATOR COMP. THE GAMES MACHINE**, PO Box 10, Ludlow, Shropshire SY8 1DB. All entries must be received at TGM Mission Control by October 28, and winners must abide by the competition rules detailed in the magazine.

To help Hewson plan ahead please answer the following questions, don't worry – they're not part of the competition!
Favourite Hewson game: _____

Do you usually buy games on disk or cassette: _____

If you intend to buy a new computer soon, which one? _____

GOING RIGHT OVERBOARD

What's going to be for Number 1 boardgame for Christmas 1999? If you know the answer to that, you could make a fortune. With plenty being done for the Christmas sales bonanza, it's time to get the designs and packaging right for the winter season, so no one's saying anything not giving much away.

We did get our hands on a couple from **Heavy Games**, the people responsible for the excellent *Murders in the Boardroom* (reviewed below). *Ascent*, which is already in the shops, *Megalomania* and *Lateral Thinking* are each designed to appeal to different elements of the games-playing public.

Megalomania is the flashy one. Decapitating prisoners in a skin-stripping silver box, it is replete with elements intended to impress... suitably, since this is a political election game. Although there's plenty of opportunity for devious dealings, *Megalomania* probably best suited to players enjoying long, thoughtfully drawn-out games.

Lateral Thinking is really heavy-going, but it might well delight chess players who fancy something a bit different - it's endorsed by the National Chess Federation. It's hard to get into, the sort of game requiring much practice before you can start playing for real. Looks good though.



ASCENT

Heavy Games, 2-8 players, around £20

Because it's there! Recognise the one? Yes, it's every mountaineer's answer to the question 'shouldn't I try to climb mountains?' *Ascent* is the winner's reply to - while without gear.

The desperate peak is printed on a board, with base camp, tents and mountain tents on points along the way to the summit.

The objective - to reach the top before your opponents - is achieved by using techniques, individually coloured, and ascending further with every turn.

From base camp all players choose a route. Each turn players state to where they intend travelling, and check with the equipment, ratings and weather chart to see what's needed.

Players have a selection of red and black cards numbered one to ten, which relate to the equipment, ratings and weather required on each move. You pick a card from a shuffled pack and if it matches your card number, up is higher, the journey can proceed. However, if the number can't be matched it's back to base camp you go.

Antarctica is a killing hazard if you get caught in one. At the top of the board there are antarctic dials. Every turn you choose the dial twice - first to select which antarctic dial it is to be moved and the second to select by how much. When a dial game round ends there's an antarctic occurs on the dials mentioned on the dial, and any players on that dial fall to their death.

The game continues until one player reaches the summit or all players have fallen down the slopes.

THE WINNER

Ascent starts slowly, as players wait at base camp to collect cards to prepare for the journey. But it's very well set through the game that things really start moving. The antarctic dials begin to reach boiling point, cards start running out and everyone tries and finds the safari route. Presentation of the game is excellent with strong simplified cards, attractive board and handy dice to fiddle with. Not an essential purchase, but play it if you get the chance.



PSI

Paradigm Games, 2-7 players

You think yourself as a real seer, don't you? The kind of person who really doesn't care what they say about who? If so, you'll positively revel over *PSI* Psychology, Illusion, Intuition, a game with nothing but your opinions of others. Put simply, you're trying to guess people's identities by comparing them to objects.

Each player takes possession of one of the seven characters - illustrated by the seven clearly sinister, envy, pride, avarice, gluttony, lust and anger.

To kick off, players all take a personality card from the 'villain character dispenser', which provides them with a character (Queen Victoria, George Humberston, John Deere or one of the other players in a friend you all know), then all the other players take a *PSI* card and ask a question.

For example: player one's card says 'You are John Deere'. The *PSI* card says 'What kind of question mark are you?' Player one's answer would probably be along the lines of 'an exclamation mark'. The simple idea follows

through a section of the game until one player guesses the character's identity.

Points are awarded to the character card holder and the player who guessed correctly. Depending on how quickly the identity is discovered, several points are translated into steps around the board and players move their markers. First one past the finishing post is the winner.

But before the game concludes, the winner is subjected to a final round, asking other players *PSI* questions.

THE WINNER

A lot of fun can be had with *PSI* - if you're playing with the right kind of people. So, don't care what they say. It's a great theme to put onto a board game and simple to play... though not simple to play well (as Paradigm say).

Highly entertaining, and well packaged, though, getting inside the game board is a game in itself, might recommend.



TRIPPING THE LIGHT FANTASTIC

Big Brother & The Holding Company, Pink Floyd, The Grateful Dead, Lucy In The Sky With Diamonds – yes, Robin Candy's put some flowers in his hair, tuned in, turned off, dropped a tab and got his act together with Jeff Minter's latest psychedelic experience – Trip-a-lon. Don't ya just love the Sixties?

You can't really blame Jeff Minter, but damn it, I think I will anyway. The London Planetarium was once a place to go and sit with crooked neck and watch the heavens unfold to Patrick Moore's breathlessly excited monologues.

Lord, Jeff blazes.

But then, maybe it wasn't really Jeff's fault, perhaps his throatless Sixties upbringing is the real cause – too much Pink Floyd and those dizzy, consciousness-expanding light shows they did.

You see, it all started some years ago on the Commodore 64 when Jeff Minter sought to create a new art form unique to the computer. The result was *Psychodelia*, the first light synthesiser. Everyone liked it, but couldn't think what to do with it. Jeff showed us. He hired the London Planetarium and gave computer versions of laser shows on its perfect dome.

We went on to develop the idea further with the Atari ST, utilising its greater range of colours to create even more dazzling effects. And *Composure* was born. An updated version – *Colourscape* (if not less – was promised, but failed to materialise).

The light synthesiser was Jeff Minter's pet project, he wrote that *Psychodelia* was "the highpoint of my

designing career", and was not about to be abandoned. A year's hard work has transformed the light synthesiser into its latest enlightened incarnation: *Exp-a-tron*.

But what exactly is a light synthesiser?

The nearest equivalent is a laser show, or the light shows found at some rock concerts, notably Pink Floyd of course. The screen is never static, consisting of an ever-changing sequence of colours and shapes generated in real-time by the operator. The system was designed to be part of an audio-visual experience. The light synthesiser is the visual component, while your favourite music provides the audio accompaniment.

Far out, man

Running on the 528-ST, *Trip-a-lon* comes at it a double-Disk package complete with detailed manual. On loading, you're presented with a panel of icons, somewhat like those on the main menu of *Amul* utility. These provide access to various screens the parameters affecting colour, symmetry and motion can be altered.

A good way to find out exactly what *Exp-a-tron* is capable of is to sit around with the two disks inserted in the package.



Contemplating the bushy hair and light tentacles Jeff Minter

"The screen is never static, a changing sequence of colours and shapes generated in real-time by the operator"

The first shows off pattern generation, moving the mouse and pressing its left button moves and creates patterns on screen, while pressing keys on the keyboard alters patterns according to the function assigned to the keys. These include stroke effects, change of symmetry and change randomly to a new colour palette.

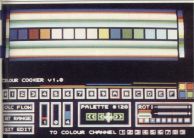
The second demo is the Starfield Laser demo, which operates in precisely the same manner as the first.



Adjust mouse control options and pattern parameters with the global parameters screen



The screen shows the settings of grid symmetry on the main plot routine



Using the colour co-ordinate you can define any of 256 available palettes, set-up to four rotation ranges and attach three oscillators to fill with each range

but includes various laser and star-field effects.

It's here the control panel that you can customise Tip-a-Ton to suit your own needs. Most important of the icons is the Key Matrix Language (KML) icon. It takes you to the very core of Tip-a-Ton, allowing effects can be reviewed by altering the various parameters available from the edit screens, but this is a bit boring since sometimes it's desirable to alter certain effects actually during a performance when you can't really break off to get into the program.

KML is, in fact, a programming language that can be used to design components or a string of commands to a particular key. As a language, it's very

simple. All commands consist of a single keyword which can be abbreviated to the first three letters of the word, sometimes followed by a number of parameters separated by commas. These are no detailed programming structures to be feared.

Control of the program is limited to simple loops or conditional branches. All the commands are explained in detail with examples to show how they perform. Tip-a-Ton can store a possible 128 programs in memory while running up to eight programs at once.

If you've got 1Mbyte or more of RAM, you can use the Internal Event Sequencer. This is used to initiate commands, or sequences of com-

"Psychedelia was the high point of my designing career..."
Jeff Minter

mands, automatically at the correct moment. You define the sequence in which KML programs are to be executed, and the program does the rest for you.

Another portion of the program which requires at least 1Mbyte of RAM is the Video Sequencer. This stores Neochrome, Digap Film or RLE files to be loaded. RLE (Run-Length Encoded) picture files are generated by Tip-a-Ton, compressing data to take less disk space whilst speed than equivalent Neochrome or Digap files. Once in memory they can be subjected to a variety of manipulations including rotation in three dimensions, reflects and pixelation. The program colors for single frames or entire animations.

Tip-a-Ton can also be linked up to MIDI equipment, and via the MIDI, can used create more effects, though the MIDI handling is very basic, it may be expanded in future updates.

Light fantastic

Tip-a-Ton is an impressive program which does achieve what it set out to do — stunning graphic display effects. It's at first complex and daunting, but the manual explains its features in sufficient depth to allow any user. And this is Minter talking to you, so the manual is loaded with his particular (peculiar?) sense of humour (handbook includes a small RLE animation program suitably called *Peasants* which shows cat heads with the illogical subtitle of AAA...).

In its present form, Tip-a-Ton's best use is for combining graphic effects and music and taping them onto video. But anyone interested in using the program commercially may be interested in a piece of hardware which links up to five STs and displays their combined output on a single screen. The hardware can take any of the channels up or down, it provides RGB sync outputs and a separate monitor channel so that any channel can be previewed before being fed into the mix. We're assured by Llamasoft that the end effect is amazing — easy to believe when you consider that the display could support up to 80 colours simultaneously.

Llamasoft are also testing out the possibility of feeding in high-quality computer-aided output and a Genlock into the hardware. This would really open up possibilities, for customised graphic patterns could be combined with music and pre-recorded footage to produce stunning video effects.

Tip-a-Ton is unlikely to selling great numbers. It is a very specific product. And unless you're prepared to take time and resolve its possibilities thoroughly, it soon becomes boring. But if you're the sort of person who's a big fan of laser shows like those shown at the Planetarium, chances are you will get much enjoyment out of this unique product.

Tip-a-Ton, Llamasoft, £54.95 for Atari ST. If you already own the ST version of Colourspace, you get a £10 discount on returning the Colourspace disk. Future Tip-a-Ton updates will be available as finished for a 'nominal' sum. Llamasoft is at 49 Mount Pleasant, Telford, Shropshire TF1 6SN, Tel: 07568 4476.



The pattern mode/edit allows people choose between Decay, Lite and Expander



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All joysticks in the Cheetah range (including the above) are compatible with the following Amstrad Spectrum Models/CPU's: (joystick interface sold separately): Commodore C64 - Amiga - Vix 26 - Commodore C16 & Plus 4 (adaptor sold separately) - Amstrad CPC - Long - Argol Home computer - Arch 500 & 500E Video Game Machine - Texas Instruments Amstrad PC (Subject to software compatibility) Cheetah also manufactures the number 1 joystick for PCs, the PC Powerplay is compatible with the full range of PC's, the Amstrad PC 16.10 and other PC compatibles when playing games written in Amstrad style format. It's features include: ① Six ergonomically designed base ② Dual coil sensitivity controls ③ Three light touch fire buttons ④ Automatic return to centre ⑤ High quality performance ⑥ Metal shaft ⑦ Light directional control ⑧ 360° cursor control ⑨ 12 month warranty only **£24.95**. An analogue joystick requires a games card - the Cheetah Quad Port Joystick Interface Adaptor Card acts as the interface between the computer and the games card at only **£24.95**.



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POSTE HASTE

THE GAMES MACHINE's regular Play By Mail column

As the soccer season draws ever closer GAD Games seem to have the perfect PBM ready . . .

SOCCKER SUPREMO'S GAD Games

Players take the part of football club managers, responsible for training, team planning and many of the more immediate tactical decisions. Clubs take part in a league made up of four divisions with 16 clubs per division. At the end, the team that do the best in your club — real ratings aren't allowed — decide on nationality and tactically design your team.

Designing a team involves choosing the positions of your 15 team members (later increased to 21) from the four on offer: goalkeeper, defender, midfielder and attacker. After each game, 100 ratings are assigned to each player, reflecting their ratings, given being the highest, and the lowest. On the whole ratings are experience related, so highly rated players will tend to be older with consequent injury failures. A similar process of selection is also followed for the clubs' youth team.

Next, determine your club's financial details by adding the contribution of your cash — £200,000 — plus the amount given by the sponsor you choose. Sponsorships range from being reliable and offering long-term contracts with not much money, to being prone to bankruptcy and offering short-term contracts but lots of money. They also vary in their regulations of how high the club should rise in the league.

Given your financial status you can then decide how many seats to add to your team ground at £10 per seat. Remember to leave money for paying the team's wages though! Once all this is done the season can begin.

To every season . . .
Seasons last for 32 game weeks, with winners crowned at the end. Then the top three teams in each division (including the First) are promoted and the bottom three (including the Fourth relegated). After a short pause the next season begins.

Like the one before it, this season includes 37 league matches, playing the other 15 teams in the division, once at home and once away. In addition

there are two cup games, the League and Soccer Supremos Cup, plus five weeks for international matches. (The managers of national sides are established by voting.) Youth team matches mirror senior games in timing, while a club can play a friendly cup week.

For each match, the manager should select who is going to be in the team, and what of them will be penalty taker and captain together with a substitute.

Then the aggression factor of each part crime team must be filled in. You may be helped in your decisions by spying on another club. It's possible to learn about players in certain positions, players of a set rating, or even the club's financial situation.

This might also be useful for transfer deals where you offer a transfer loan to a player's club manager. Alternatively you can sell or swap players. You may also choose to play for a youth team, where, besides skills, skills points are also used.

Soccer Supremos also provides support for a PBM game and, hence, is very interesting. Credits, cost, help, and depending on what stage you played the game and your position within a team cost between \$50 and £1.25 (non-including postage). The Rulebook is free from GAD GAMES with a full team (including costing £3, if you mention **TOM** Squares, then it's just £2).

The address is: Arford House, Popham, Cornwall TR26 3EL. Tel: 0208 4547.

IT'S STILL A CRIME

On the letters front advice continues to pour in for **S&G's It's A Crime**. Malcolm Smith of Canterbury, Kent is among the most deflated.

To maintain game positions, ten under-pair turns are essential. Once a player has got in 40 blocks, typically by turn 15-18, he should then split his gang leading another two credits per turn — £1.00 in all per game turn.

As for gang warfare it does take place and is quite tough. In my game the first gang to attack I wiped out, but then had to ally myself with two other gangs to play them off against each other.

Eventually you become Mob Boss if you are lucky and good enough. The aim is to get 50 businesses controlled by gangs. However in my experience this is almost impossible (because 5) by this time all your allies will be attacking you, and if you're back they just drop out, meaning you have to rely on a 10% chance on reactive gangs joining your gang.

Hopefully Mob Boss costs an extra 100 per turn.

Here are some hints that I know of:

- 1) Expect as soon as possible, don't worry about mobility.
- 2) Use cheap early in large quantities — higher costs give a greater chance of success.

3) To get cash early on, I've been inclined to Wreckdown shop.
4) Later on in a Mafia Ambush, my seven or eight ambushes on one gang. You will gain lots of Mobility and possibly wipe out a gang of large numbers.
5) Buy Snuggles and Machine Guns early on while they are still available.

6) For Mob Boss aim for 40 blocks, 15,000 dollars, 10 machine guns, 20 guns and lots more shaguns, punks, etc.

As for the Mob Boss — only Mob Attack or their original gang will turn them.

7) In Gang Warfare try 10 First Criminals and 10 First Criminals every turn.

Phil Glynn of Witham, Essex has written in to recommend a game run by a friend of his:

The last started playing the first game of The International. The first of the International (Snake Games) is run by Mike Oxford who met in Game 1 of Computer. It's a very interesting game and has the added attraction of a free laptop each turn to which I subscribe. It only costs £1 a turn — cheaper than some interior games, such as Tom's System. Perhaps you could review it? The address is: Snake Games, 144 Clonliffe Road, Bray, Co. Wick, Ireland.

We're certainly interested in reviewing such an interesting Blackboard, perhaps next month if we have the time and space. Or perhaps a reader already playing it might like to send in an opinion.

Starting natural disasters we'll soon definitely review a game you can play on Atari ST. Antwarms comes on a 3.5" disk. Turns are ordered by running the program and entering your moves when you're happy they're correct. If you can't wait for the TDM review, contact ANTARM at: Alibon, Gilling, Loughborough, Leicestershire. Game GAD S&G Turns cost £1.25 each, including postage both ways.

Your oldest reviewer **POSTE HASTE, THE GAMES MACHINE**, PO Box 18, Ludlow, Shropshire SY8 1DE, Worcs, reviews and general comments are extremely welcome and the most interesting will get a prize.



Mankind discovers the stars

TRAVELLER 2300

Roleplaying Game
Games Designers' Workshop, £12.95

The year is 2300 AD, and on 50 worlds the colonists from planet Earth struggle against inhospitable environments, dangerous native life-forms and hostile aliens. Devastated by global war at the end of the 20th century, mankind gradually repaired its devastated world. By the middle of the 22nd century a working star-drive propulsion system had been developed, and exploration began to spread among the nearby star-systems.

Although some lessons were learned from the catastrophe of war, the nations of Earth remained divided, and there were many armed struggles, ranging from local skirmishes to full-scale wars.

Apart from internal strife, humanity is beginning to be threatened from the outside. The 154th Colony is attacked by a war fleet of the enigmatic alien Klattons. It is against the background that players of *Traveller 2300* vent out their adventures. Games Designers' Workshop made their name with the original *Traveller* system, the first successful RPG to escape from the world of fantasy dungeons into a science-fiction setting full of starships, strange new worlds, new life and new institutions. *Traveller* itself was phenomenally successful and is still widely played. Now, beyond the 154th Colony, *Traveller 2300* has taken its common with GDW's earlier game, for the rules, systems and setting are completely new.

Rather than the grand, high-tech, far-future universe of the older game, *Traveller 2300* (which players) in a world where technological and cultural advances have not been as great as to alter the beyond recognition of what we're used to today.

GDW have been exceedingly thorough in developing the background for their game. The boxed set itself contains plenty of information to get new players started. There are lists of all the settled worlds, and an account map of all the stars within 50 light years of the Sun. Also, a detailed history of the next three centuries and lists of typical weapons and other equipment.

More detail is available in the form of a growing number of supplements providing pre-written adventures and background material. Perhaps the most immediately useful of these is the *Colonial Atlas* (TS-95, 96pp) which provides a brief description of the

nearby star-systems, the systems of each of mankind's 28 full-scale colonies, along with climate, geology and native life-forms on each world.

One appealing aspect of *Traveller 2300* is that, unlike most games with an interpretative setting, although the universe is vast, the total number of known worlds is sufficiently small to be able to give a fair amount of detail on them all in a single volume. In many ways the volume players greater freedom. *Traveller* can allow them to visit any world without fear of getting beyond the limits of the published background material.

However, avoidance of getting and availability of high-quality background material by themselves isn't make a successful roleplaying game – the rule system is every bit as important. And this is where *Traveller 2300* lets itself down badly.

Two rule booklets are provided in the boxed boxed set – one manual for players, one for referees. The players' manual contains the bulk of background material and rules for character generation and skills. The referee's has details of combat and skill resolution sys-



Exploring the universe with a very attractive system

tems, starship and space combat rules, together with systems for generating non-player character personalities, random – but realistic – dice systems, and for handling encounters between adventures and the local ground life.

On delving through the rules you could be forgiven for thinking that the designers have left out a booklet. The skill resolution system takes up only six pages. Clearly insufficient.

GDW have opted for a skill system quite unlike that of any other game. All use of skills by player characters, be it operations such as programming a computer, repairing a starship, or combat actions such as wrestling with an opponent or blasting a hole, is resolved through the concept of Tasks.

A Task is a single player action, and a given task is rated for difficulty, time taken, plus any special considerations (such as a Hazardous task which has extra penalties for failure). All these factors are combined to determine a difficulty number – a score which the player must exceed on a 10-sided die to succeed.

Bonuses for possession of

appropriate skills are added to the die roll. The time taken to perform the task is determined by a separate roll. In the event of failure, the unlucky player gets bored on a failure table to determine the seriousness of the mistake.

There are no more specific rules than these given – if players decide they want to try and do something, it is up to the referee to determine an appropriate Task, or set of Tasks, and to choose the difficulty numbers and so on for them.

In principle the simplicity of this system is very appealing, but in practice it doesn't work as well as it should. Only a few examples are given to aid in assigning difficulty numbers and the like, which makes life difficult until the referee has had a fair amount of practice with the system.

Admittedly the pre-written adventure supplements do provide their own Task description at the relevant points, which serves as useful guidelines, but referees trying to make do with just the boxed set will have difficulties. The situation could have been improved drastically with just a few more examples and a better introductory scenario. The one included with the set – 'The Doctor's Shadow' – is a slacker in the extreme.

In summary, GDW have produced an excellent and interesting universe for near-future star-hopping adventures. With the various supplements available, the *Traveller 2300* world is as well-detailed and as much fun as any you can play. But the rule system is something of a let-down.

The system is unconventional in that it lays much of the burden of deciding the effects of various player skills on the referee, without really providing sufficient examples or guidelines. Nevertheless, the wealth of detail and the appeal of the setting make it well worth a look to experienced roleplayers who don't mind putting in a little effort to flesh out the rule system.



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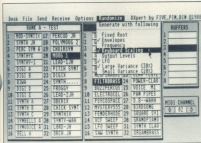
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MUSIC MATTERS



The ability to randomize keyboard scrolling is one of Music Matrix's unique features.

After the past two month's rolling in Archimedes software and reveling in the delights of MSX, Jon Bates returns to the Atari ST for further fun and frolics: there's a disk-based music magazine, yet another DX7 programmer and a few of your letters

Music Matrix is a new disk-based music magazine, and I'm looking at that first. The concept is that since the ST has the MIDI ports on board, you can run a disk that contains not only articles which help and inform you to program music on the ST, but also contains some free public domain software and many other utilities that will be useful to music freaks.

The first thing you need, however, is at least one synthesizer/MIDI

keyboard hooked up to the ST. Obviously it doesn't concern itself with the internal chip. One of the problems in running magazine software is that you could get too specific as regards the equipment you are setting up the program to run on.

Although Music Matrix does contain some quite specific programs and files for specific sequencers in Issue 1, they have maintained a fairly central path and managed to throw in some

got original to avoid copyright problems and information.

As a rough breakdown, with Issue 1 you get a testbed program along with half a dozen or so music-related testbeds like that. There's a song file that runs on Komet's R-16000 instrument in TGM 0000. Not the most copious of sequencers, but nevertheless a low-budget package. And bonus is represented by an all-talking, singing and dancing 30-track MIDI sequencer which is from public domain but nevertheless quite a sophisticated

piece of software. It saves and stores the songs you create, along with all the details of editing and sequencing facilities.

There's also a selection of music stuff written in ST basic programs. If you use the Archimedes Super Converter (reviewed in TGM 0000), there are two samples also contained on the disk. There is also a substantial internal sample stage to programme the ST to output MIDI commands and notes.

Music Matrix is definitely for the novice, and at such is very useful. Its authors recommend that you use a Roland MT32 sound module to get the best out of the programs contained therein. However, I would take a rough guess and say that any of the 8-channel low modules would do, provided you set the voices up to suit. One small problem was that the graphics and associated pages would not run on the R-16000, which is a shame — they are colour and run via T1 or even resolution screen.

Music Matrix welcomes any input from TGM readers. They are willing to accept articles, songfiles, queries etc. Oh yes. They are also very willing to take your subscriptions, which cost £30 per annum. It's issued quarterly at present, but hopefully this will become a more frequent occurrence when circulation queries arise. Issue 2 is already available now, contains an MT32 editor, and songfiles for the Steinberg Pro 24 sequencer. Their address and contact number is at the end of this article.

More DX-ing

Yet another DX7 editor! The world is brimming with them.

Actually the Diogenes is pretty good cost being rather similar in concept to the various commercial packages I've reviewed in previous issues.

All the expected functions are there — the save, bulk load and bulk save, single voice load and save. It will hold on screen two banks of sounds, and you click on the particular number you wish to edit.

To add a voice you drag the selected sound to the edit buffer — it also holds up to 16 voices in the program edit buffers. Editing follows. The modification of a screen full of numbers which you can click on to alter.

However, it also has the "luggable" graphs, which are optional for each operator envelope. This gives you a screen of a graph with points that can be pulled around to shape up the sound. When you jump to the next operator it retains a shadow of the previous operator envelope so that you can trace back of what you are doing. Mind you, after about five graphs appear in shadow form on the same screen, it becomes a bit confusing looking out which one is which.

Where Diogenes really scores is the ability to randomise sounds. Usually this is found on the £150-plus programs, and was first seen on the module of an DX voicing program — DX Droid, which costs about £150.

Randomising means that by selecting that option from the disks it runs through the peripherals within certain predetermined guidelines and generates the basis for new sounds for you to tweak up. It generates 50 variations of the sound chosen as a basis. Don't do

"Music Matrix welcomes input from TGM readers . . . articles, songfiles, queries etc"



Expert allows you to hear your sound with its built-in sequencer.

what I did, make sure that the on-screen voice bank has been saved before you overwrite it with the randomized voices.

Openages a little bit further in that you can to some extent define the area on which it will randomize the sound. You can choose to keep the basic sound, alter the operator envelopes only, randomized the basic frequency, randomized the keyboard scaling, the output levels or the low frequency oscillation. You also have the choice of either two ranges of randomization—either 10% or 50%.

As far as helpful interactive voice creation with assistance from the computer goes, this is the best I've seen so far. It certainly gets my vote for OS/2.05. The voice samples are also compatible with the Steinberg Pro24 sample library. Managing/entering the five Pro 24 software addresses at the end, who are the authors of this program, will get you a copy of the demo version.

MUSICAL NOTES

Thanks for the mail. Now that I'm trying to substitute Robin Hogg and the excellent information desk, you understand, I have just picked out a few letters that hopefully will save a few head scratching sessions.

Sequent Computer have nothing regarding the Amiga and its MIDI capabilities. **Jeremy Lyons** from Hollywood in CA County, is a little confused with the Yamaha P08B000 as a Data/MIDI interface. So far he is only able to gain access to the keyboard data and volume; think you may not totally. **Jeremy**—volume is a separate control feature.

He would appreciate know of a program which will enable him to enter music in a more form and control the function of the instrument itself. Lastly, he finds he can send clock pulses from the DMCI but not receive them.

Finally, the Deluxe Music Constructor (DMC) is intended as a full-blown sequencer, but as a semi-serious file package. Secondly, the Yamaha P08 series will allow you access to their most extensive library, but only if you press the MIDI button on the panel, along with a combination of other

panel buttons.

You would need to read the manual carefully to engage the different instrument modes that the instrument uses; in clock pulses. As you observe, the DMCI will not receive clock pulses.

As to what program you should get, at this point let's bring in **Alister Brindle** from Creighton in Devon, who has recently purchased the Amiga 500 and is desperate for software. He also wants a sampler for the Amiga. At present software for the Amiga is not exactly thick on the ground, and the majority of it is transatlantic.

However I am currently trying to get food of some, either directly from the software houses, or from the few reviewers who have started in the Amiga software. Companies to look out for are **Minimusic** and **New Wave**, who both double of music sequencing software of a more professional standard that will enable you to do all the things you require.

You could try ordering from the States, but there will obviously be a lack of back-up service should things go wrong. However, important for this are not yet evident, the good news is that there is a Dr T program already available called **RSB V.1**, which will set you back £235.

Even better is the basic sequence package from them, called **MAPE**, which is rumored to be retailing at £88.00. This should be out as this issue hits the stands. As should be two programs from **Proquest**—**Masterwork Pro** and **Junior**.

The former is again an expensive professional job, but **Junior** has a price tag of £99.00. Don't forget, potential Amiga parent, you will need an interface, and TGM will be looking at Amiga interfaces in their next issue; future, checking on prices and compatibility. Remember as well, to check and see if the program requires more than 500K of memory.

The last news is that as yet there is no dedicated look-alike sampler for the Amiga available in this country. Although the Amiga plays back samples, these have usually been created on a dedicated machine, converted and downloaded into the running program.

Oddly enough as I am typing this in the remote part of West Wales the other chips are in use and it would seem that the Amiga version of the Dr T software will have a native-to-download MIDI sample dumps into the Amiga and play them back via the Amiga's internal sound chip. As soon as there's any dedicated sampling hard and software available, I'll be giving you the details.

Anyone interested in the programs mentioned above could try contacting **Bruce Reed** of TGM in Kent. Bruce who, will be very pleased to dispatch these to you post-free.

Lots of mail from Commodore users regarding available software and what to get.

Michael, from Bally in West Yorkshire, wants to know what the best MIDI software available is.

First of all you need to decide on your price, not forgetting that you need an interface. If you want to be reasonably serious about the whole affair, you also need an instrument or synthesizer capable of responding to

more than one MIDI channel.

M Hogg also mentions the Steinberg Pro 24. This program unfortunately is only designed for the Atari ST, but the professional, the Pro 16 is still about for the C64 at about £99. However, because of the changing sales of music software for the C64, you could pick up quite a bargain if you shop around.

Now in mind your own capabilities, it would be no use buying an extremely complex program to find that your keyboard skills are simply not worthy of it. On the other hand if you're fairly adept with the old digits, a small bit of little point getting an introductory 'fun' package—great for amusement, but not really cut out for the more serious-minded user.

If I had to produce a list for it might run something like this:

Advanced Music System

Interact Finland	
Joseph Music Packages	Joseph
Sequent sequencer	Sequent
Steinberg Pro 16	Steinberg

For illustration on this point provided them through the Christmas '87 edition of our sister magazine **2244**, in which you truly will find a full size survey of Commodore music software and hardware. Most of these programs will be around if you look hard enough though.

In that survey I also looked at the **SoundMaster** which was mentioned through **Sequent** among others.

Matthew wants to know about the additional software was which could program notes. The original system, which came complete with a five-note keyboard was marketed by **Music Sales**. They'll be happy to send you the editing software for the primary use of £20.00.

Mark needs I'll be taking a look at a Amiga expensive and ultra efficient sequencing and scoring package—**Sequent**—and comparing a few more of your personal hints in the usual column. I can't guarantee personal replies, but the best of the bunch gets into print.

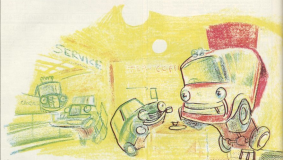
If you're wondering what happened to the review of **MA**, the composition program, well the truth is the review copy failed to work at all, and unfortunately I was unable to get hold of an uncorrupted version in time to do it justice.

Make a special note that next month's issue of TGM has a music supplement—an eight-page special, brimming with information about keyboards, modules, drum machines—all at the low budget retail market to fit your pocket. Plus a unique cassette offer (also pag). It contains an hour's worth of music, originally created by my goodness, very much of the equipment involved in the past and present, both in the supplement and this column. A detailed how-to-use description of how each piece was written, assembled and recorded will also be included in the supplement. OK, enough blather (sorry, now shut up—[Ed.]

Five Pin On Software, 27 Acacia Avenue, Camberley, Surrey GU10 1PP.

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Vehicles will communicate
without help from humans...



Driving us

Henry Ford once boasted that you could have a car in any colour, as long as it was black. Mel Croucher knows that's all changed – now you can have a car in any colour, as long as it bleeps

Designed by computer. Built by robots. Driven by motors. That's the way it looks at the moment for the motorist. But anyone under the age of 13 may never know the joys of turning out of fuel, losing their direction, being stuck in a traffic jam, having their car locked or getting arrested to a pulp in a multiple pile-up.

Before they are old enough to take their driving test, hi-tech games will become standard features on the humble motor-car. During the next five

years, on-board computers will be transforming motorway machines into something more like an arcade game. The next generation of cars is on the drawing board, and some of the sexiest gadgets are already with us.

Testing, testing

Every year, millions of children played a racing or a flight simulator at some time, in the arcade or on a home micro. And several driving schools have noticed the idea and equipped themselves with drive-sims, com-

plete with cartoon-style roadways on video, a steering wheel, pedals and ruff sound-effects. They're all but useless for learning how to drive the real thing.

If anyone wants to make a small fortune, go out and video several hours of simulated driving tests (not forgetting a backward-looking camera for your rear-view mirror). Then go home and compile up some computer-generated cyclists, tailgate lammers, cheery dogs, traffic lights, and similar inconsequentialities. Hire back the whole lot onto a big standard CD-ROM and program genuine sound effects, weather conditions, speeds, braking distances and the random driver.

Next, sell the whole package off to the British School of Motoring, and send me a small royalty. Don't forget the self-teaching Highway Code option – the old when you get hopping along

"The next generation of cars is on the drawing board, and the sci-fi gadgets are with us."

and arriving at 6:00—o'clock.

Dashboard computers that actually work properly do exist, but there have been hearing troubles. Who can forget the launch of the MG Maestro in April 1984? More to the point, who would like to forget the 4 computerized nocks, chaffing like Margaret Thatcher at her most patronizing, featured the hapless driver about seat belts, empty tanks and personal hygiene, but at least the computer read-out worked better than mine.

The 1983 Audi Quattro had braking safety check system that sounded

driving a Humber Scapery in the fast lane at 40 mph, your Prometheus will be warned by an on-board Prometheus in another car traveling in the opposite direction.

In addition to this, information can be fed into the system by the A&P, P&C, C&A etc. via road sensors every few hundred meters, fed by satellite. This information will cover everything from floods to parking spaces, and advise the driver when to turn off to avoid the floods up ahead. The advice will be spoken by synthetic voice and transmitted through your car radio.



For ultimate protection — the Manny car

crazy

like an ultimate rabbit when you pull the clutch release, and the final computer print-out showing why you just failed your test (including body count, where appropriate).

False starts

I've got a really computer read-out on the dashboard of my present (slap-bast) roadster.

It's manufactured by an oriental south-western state. If I tell it things like how far my current destination is from home, it will check the time, fuel, temperature, horsepower etc., and tell me what time I will arrive, how many miles I am getting to the gallon, when to fill up with four star, and even how this trip is going compared to the last one I made.

Twelve is that during a recent drive down to Ipswich, it assured me that I was getting 8.258 miles to the gallon

more like a high-class hostess, who managed to offend so many drivers that she was replaced by a liquid crystal display in 1987. But talking cars are coming, like it or not. Codenamed 'Prometheus'...and developed by Fiat in collaboration with a huge consortium including Renault, Saab, Daimler-Benz, Porsche and BMW, the in-car supercomputer will be telling the road next year.

Prometheus

I suppose Fiat have named their electronics baby Prometheus because he was the smart Titan who made a cyborgman out of clay, and brought man how to use fire (which he had stolen from the great gods on Mount Olympus). Unfortunately, Prometheus ended up chained to a rock with an eagle dipping out his liver — a fate which Fiat seems to have overlooked.

Anyway, the Prometheus computerized communication system allows cars to exchange information with each other, but without any assistance from their human drivers. If there's a heavy load up ahead, or a lane robbery taking place, or a three-mile traffic jam of holidaymakers, or specially planned inconvenient roadworks, or a blocking-off tanker, or some sill, one of those dithering old fags

The Manny car

Powered by the Japanese, closely followed by the Americans, Germans and Swedes, the computerized Manny Car will protect the stupidest of drivers. If you insist on driving into brick walls, an air bag pops out from the steering column within a few milliseconds, and cradles your head and torso against the impact.

If you can't remember how to put air in your tyres, water in your radiator or oil in your tank, Manny will gradually slow you down and warn you that the vehicle will crash/overheat/explode unless you treat it with more consideration. If you try and squash the neighbour's tail while reversing, Manny will buzz like a swarm of bees and flash like a series of pinpoints.

This is achieved by radar, which detects any object more than six inches off the ground, weighing more than two pounds and within a range of three meters from your rear bumper. The whole Manny package adds around £250 to the cost of the car. For an additional hundred, you can have core control of your lightweight windscreen against Manny's electronic sensors too.

Virtual image displays

There's a town in Indiana, USA, with the unlikely name of Hickory, where



General Motors are playing with an interesting idea which will be appearing in a limited number of production models within the next few years. The Virtual Image Display shows a conventional lay-out of dashboard dials and digits, but they appear to be two metres away, shown as little sunlit

discs like those coming from a star at some distance. Curved as they are, perspective and the device create the illusion of an instrument panel instead of the panel itself.

The idea is not as dull as it sounds, because getting your eyelids loose from the road to the faces is one of the most tiring aspects of modern driving, especially at night when your vision gets as fixated by computerised lights as it is by headlights. (Yes, self-driving lights have been developed.) The HUD system only needs 80 dollars, and test only looks good but is a definite winner when it comes to driving.

Head-up displays

Alternatively, and for an even hundred dollars on the price of your new car, General Motors have got a head-up in store. In 1990 it is intended to fit Head-Up Displays (HUD) - remember your flight simulator? - on mass production models, including the humble British hatchback. No self-respecting yuppie will want to be without a HUD, which does exactly what the HUD will do, but in spectacular fashion.

The idea comes from the cockpit of fighter-bombers, where pilots must keep their heads up while checking the instruments, or else getting the ever-out of their sockets with rapid focusing. The HUD projects the car's speed digitally on the windscreen, but the numbers appear to be just beyond where the normal badge would have been if only those bloody kids hadn't noticed it is not round the other side of the road. Its image can be adjusted vertically, to suit drivers and pants, and HUD also projects warnings for low fuel, engine problems, misaligned direction indicators. Unlike the Virtual Image Display, HUD is definitely a gimmick, which does not replace conventional displays, but it is addition to them, and the driver has the option to switch it off.

'ello, 'ello, 'ello

Certain manufacturers like BMW and Volvo fit burglar alarms as standard on to several of their models, and chunky profits are made by companies who fit alarms, steering wheels locks, hand-break clamps, ignition disablers and all the other anti-theft systems devices which protect your car from theft at all. But for 50 dollars on the price of the car, the E-Alert system really does work.

Activated in much the same way as video remote controls and today's electronic keys - which lock and unlock your vehicle with a wave and a flick of a nearby plastic box - E-Alert talks to the car's computer and tells it that you are friend and not foe. Not only does it lock/unlock all the doors, foot and bonnet, it will also raise the mirrors, seats and steering column, turn the memory, to suit individually programmed drivers.

To take the drive, E-Alert continually

"These wicked motors happily allow themselves to be stolen and driven away"



sends out electronic sensors, and if it doesn't detect any electrical happenings inside the car for longer than 30 seconds, it goes into secure mode. The fuel supply is isolated, the starter gets cut-off, and any tamperings with-out the correct electronic key will result in a deafening scream from the speaker.

For the really vindictive members of the Law and Order brigade, these are vehicles which can't drive itself, they positively welcome it. These wicked motors happily allow themselves to be

stolen and driven away, but after half a mile they develop a will of their own. First they send their wireless up and lock all the doors, next they cut off the fuel and ignition. Finally, when the thieves are nearly bottled up and stranded, the horn begins to sound and the headlights flash rapidly and bright.

Calling all cars

In 1988 I purchased the Radio Radio Data System which is coming on-stream this year. Its application is to share the road with other computerised motorists. Traffic announcements will automatically provide the driver's selected station thanks to the RDS system, as well as an option for continual repetition of local traffic information. By 1990, an extra 100 will not only buy the driver these RDS goodies, but also include a voice-activated control system for radio and car phone. Up to 88 pre-programmed telephone numbers or radio stations can be recognised by the voice analyser, and instead of the harassed driver fiddling around with push-button dials and knobs while going the wrong way round a motorway junction and adjusting the graphic equaliser while visual instructions like 'ground home' and 'turn right in four' all achieve the desired result. A synthetic voice chip is included in the package, featuring responses such as 'please repeat instruction', 'dialing number' and 'searching'.

Route sixty-six

By now most RDS readers will have heard about easy on-board navigation systems, using CD-ROM and a dashboard map display. Large versions of this system are already operating in many UK service stations, where a driver can dial up a computer of any desired route in the UK, complete with the latest information on the weather, road conditions, accident black spots and road works.

CD-ROM generated route finders will soon be a luxury option for anyone who has difficulty reading a map and a wealth of cash to spare. But a cheap version is being developed that uses

Suddenly, car theft has a whole new meaning...

flexible disks. Both systems display gridded road maps on a miniature flat screen mounted on the fascia, and the CD model has a support voice option which tells the driver exactly when and where to change direction, and make turns.

Is there anybody out there?

Maybe the most ironic aspect of computerised cars is the fact that as they become common, the 1980s will see the beginning of the end of rush hours and daily trips to the office, shops and school. Home computer terminals and portables are already allowing people like me to work anywhere, any time. And electronic shopping, banking, conferencing - and the like - will take whole sections of the workday from the chaos of unnecessary travel, from weekly shopping to daily commuting.

The longest concept of driving for pleasure will certainly disappear, but although computerised driving will be safe, it will also become sterile and boring. Even the humble Montego of 1984 has an on-board computer monitoring performance on hundred times a second. The day will surely come when you have back seats with television and videotape machines when we could run out of petrol, get lost and run over a highway without even an omnipotent robot stopping our wretches and driving us to the nearest Social Re-education centre. (Stop! Stop!)

Put yourself and your driving skills against the clock and computer controlled opponents to challenge for the Vicor's Cup. Off-Road, Racing is a test of speed and survival. Customise your vehicle and prepare to race over the world's toughest terrain.

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See the bike at the PCW Show.

For details of the competition see the entry card.

Four of the toughest, toughest courses await you the ultimate driving challenge: the Gravelly mud flat, the Michigan Winter Wreck-Off, the Death Valley Trek or the Baja challenge. Snow, ice, mud and desert all combine to make Off-Road Racing the most hazardous road game yet. It makes the Grand Prix look like child's play.



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U.S. GAMES Ltd., Units 2/3 Redford Way, Redford, Birmingham B6 7AX. Tel: 051 356 3385.

INFORMATION DESK

Robin Hogg is once again let out just long enough to peruse through your letters posted to TGM's Information Desk.

We kick off with 21 issues from Hampton in Middlesex who asks . . .

■ **Is Flight Simulator II available for the Commodore 64?**

Flight Simulator II from subLOGO is available in the UK through your local dealer at £27.95. If they can't help, then try Microdate International, Monarch House, 16 Third Avenue, Denbigh West Industrial Estate, Denbigh, Merseyside, Llanidloes, Shropshire, Shrewsbury, Milton Keynes, Bucks MK11 1TF, and a score of HammerSmith, London writes:

■ I recently purchased an Atari Video Games console which is compatible with an existing 2600 game cartridges. Unfortunately, I'm having difficulty obtaining the cartridges. Could you please give me a list of suppliers.

Anything to help a lady in distress. The Video Shop has extensive stocks of Atari products, including VGS cartridges, and their main order department is at 8-11 The Arcade, Millenary Road, Slough Road DA14 4DS. If (01) 306 1111. Alternatively, phone the Atari Hotline on (01) 306 7770 for details of your nearest dealer.

Closer to home (my home anyway), where William of Nash, West Gloucestershire wants to know . . .

■ What books do I need to learn to write assembly language games for the Archimedes?

The Archimedes Assembly Language Programming book covers all aspects of coding and could be used for any application desired - games in your case - though it is not specialised. The book is no longer being printed, but a copy may be obtained

from Computbooks, 2 The Willows, Hollywood, Birmingham B47 9BB.

Speaking of funny languages, KODAC, a student of Billers in sunny Spain is a beginner to adventure games and enjoys them a lot. But wants to know . . .

■ Which of the following is best suited for a novice like me? The Pawn, Jester, Knight On, Game-Hanger or Gold Of Thrones?

Resident adventure wizard Rob Steel put down his bottle long enough to recommend The Pawn as being relatively easy to begin with, even better for the novice adventurer is Microdate or Microdigger by Infocom. These are available on disc-only for practically every machine except the Spectrum and BBC. Ignacio also asked a question regarding the



Dragon's Lair laser disc system, where savants of Brockworth, Gloucestershire effectively asked the same question:

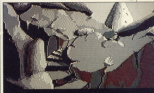
■ From where may I obtain a cheap laser disc player for use with the game, and where can I get the interface cable?

Laser disc players are very hard to get hold of in the UK. Many manufacturers

no longer produce them, and where only stock expensive professional machines. As you are looking on a budget, local second-hand dealers, preferably those with hi-fi video equipment

Amiga owner Jason Greenhill of Reading in Berkshire isn't too crazy about Crazy Cars from TMS.

■ When I read your review of the game in the February edition of TGM, I realised



made of ice. An adventurer in gleaming armour here, riding a horse with no legs

The Pawn not as easy to complete but simple enough to get into

specialisation, would be the best scores. The interface, on the other hand, can be easily obtained from Microdate priced £18.95. Martin continues his letter by asking . . .

■ To whom do I send off for the actual laser disc and can the ordinary 525F be used for the game?

As with the connector cable, Microdate can supply the laser disc, costing £99.95 including ST software, at PO Box 66, St Austell, Cornwall PL23 4PB or (0500) 66400. With the relevant software and laser disc hardware, a standard ST can be used. Changing the subject slightly (but definitely getting his money's worth), Martin continues . . .

■ Is the Epson LG-500 printer compatible with the Amiga 500 and how much does it cost?

The LG-500 is compatible. Plug it into the parallel port using a standard interface. But it needs a printer driver to run it (available from Amiga User Group, 81 (0203) 550099). Priced at £430, Ledbrook Computing (08 (0274) 21474) offer free delivery.

my copy is different. It doesn't give as much extra time when playing through each stage, and, among other differences, there are no sound effects on the game-over screen. Is my copy faulty?

Our copy of Crazy Cars has disappeared, so I couldn't personally compare it against any differences yours may have. This software have only produced one version for the Amiga, so there shouldn't be anything wrong with the one you have - the differences you mentioned are part of any other copy of Crazy Cars. A previous inquirer to Information Desk, our man of Gloucestershire, writes again to ask . . .

■ Does anybody make repeat switches for the Amiga?

Since pressing the two Amiga keys together with Control key resets the machine it seems unlikely. He goes on . . .

■ Are California Games, The Last Kings, Super Hang-On and Double Dragon coming out on the Amiga?

California Games has been delayed but it's planned to come out in the second week of September. Super Hang-On has no release

date yet, but the ST programmer of the game hopes to rewrite it for the Amiga. As for The Last Ninja, there are no plans to convert it just yet, but who knows? Double Dragon was covered in TGM 610 preview section with an Amiga screenshot. On the subject of Amiga, CC Williams of Bangor in Gwynedd has problems with his...

■ I want to add a RAM expansion in the near future. I'm considering Commodore's own A512 RAM/Cache expansion, but remain concerned about what might happen if my machine was infected with the virus. As the clock in the expanded memory is battery-powered, would the Amiga retain the virus even after the computer was switched off? Would removing the RAM cartridge and then putting it back get rid of the virus, and would that damage the Amiga itself? How long does the battery last and can it be removed?

Phil! Fortunately the virus is not held within RAM occupied by the battery-powered clock - while removing the RAM pack every time would wear the connections away and eventually damage the machine.

To take a break from the more serious side of matters, here's a quick tip for the Sega game *Alien Area* in *Miracle World* from a screenshot of Namikiri in Northumberland.

On the second water level use the teleport gunner and punch the octopus that appears in the head 10 it dies. Then push Alex, downward onto the Octopus's seat and you should find a secret level. Then pass two large fish and you'll reach level with codes of money to collect and an extra life.

And talking of machines foreign, the PC Engine follows, never well known in one from Ashwood of Scarborough, West Midlands with the million dollar questions:

■ When could I land probably thousands of other people get their hands on this awesome machine and how much will it cost?

Unfortunately NEC have yet to decide whether the PC Engine should ever be released outside the Japanese market. Certainly there is no possibility whatsoever of



PC Engine storming Japan, destined closer here

the PC Engine being available on the British high street this year. As for next year, maybe, but NEC are still considering whether the machine would be a success. To gear soft on your wants, NEC have sold 700,000 PC Engines in Japan priced between £100, and £125. Games cost approximately £50. Moreover NEC plan to release a PC Engine CD-ROM this autumn - in Japan only - which has 500 Mbytes of memory. It is said, ironically, 'to produce some rather amazing games'. NEC intend the PC Engine to be the core of an entire home leisure system with various applications as well.

Next we have at last of Yaku, who is always liked - but only when it's playing Sierra's adventure game *Leisure Suit Larry* in which he has now come up against a problem.

■ I'm stuck. Among other things I can't seem to get the pills off the window sill from the life escape. How may I obtain the solution to this and other problems without having to write to Sierra in America?

Try writing to Electric Dreams, Tennessee House, Tennessee, Tennessee, Southampton SO1 1PE - they should help. Another alternative, a shop of Ashburton, Cheshire, seeks concerning the Infocom adventure wrapped up in red tape, Burslem.

Are there any hot books

available for this adventure? If so could you give me more details.

Intel-class books are available at £8.95 from Antiques/Mosley, 23 Bond Street, Manchester, London. Another resident of Cheshire, came from Warrington asks about life, the universe and ST software.

■ I'm looking for software to transfer ST BASIC programs into a target language such as machine code. What do you recommend?

LDW-Basic Compiler will work with old versions of ST BASIC priced £8.95 (American product you see) and is available from Silas Shop (see above for address).

NEC owner resident of Thornton Heath in Surrey asks for help with not only his Toshiba HX-10 but his Philips VG 3035 media system, both of which have developed problems.

My HX-10 could be faulty internally because commands such as RUN fail to execute. What can I do about it?

The fault does indeed sound internal and your best bet is to take it back to the retailer who sold it to you. If that's not possible, you could send it back to Toshiba but that's likely to take a long time. Alternatively you might contact Angssoft (see below). Mr Simpson continues:

■ Also my M&K is possibly faulty in that there is no picture without sound and

vice versa. Do I need a modulator or special lead, or is it an internal fault?

In all likelihood you've got a European model M&K which hasn't been converted for the different television standard we have here. One solution would be to buy a monitor, another would be to contact Angssoft. They might be able to tell you a modulator, but it's more likely that you'll actually have to send your machine to them for modification. Their address is Angssoft, 142 Woodway Lane, Macclesfield, Cheshire CV2 2EL or 06093 618655. He concludes:

■ I have no user and reference manual for my M&K II. Would Philips or Sony be able to help me? It so could you give me their addresses?

Sony, unless you speak Japanese or German you're stuck. Since the machine has yet to be released in the UK, English manuals are unavailable.

Well, that's it for this month, here in next month for the definitive *Shogun* & tips and get more problem solving. If you've any tips, maps, computer or electronic chess puzzles, translations from 555 - a full-blown

TOM production by writing to INFORMATION DESK, THE GAMES MACHINE, PO Box 10, Ludlow, Shropshire SY9 1DR. You can also M&K us with 1-05 TOM.

HEROES OF THE LANCE

Advanced Dungeons & Dragons

COMPUTER

ARCADE ACTION

HEROES OF THE LANCE makes the first computer action game that re-creates the epic battle between good and evil on the world of Kryn.

Controlling eight Companions, each with different specialized attributes and skills, guide these brave adventurers deep into the treacherous ruins of the temple Kall Tzuro to retrieve the precious Disk of Malakal.

As you descend into the Abyss, the Companions must defeat the hordes of monstrous Dreamlands in hand-to-hand combat, deal with powerful magic and survive the onslaught of attacks from giant spiders, skeletal undead and countless other horrors. But your final obstacle makes these monstrosities innocuous by comparison. The platinum disks you seek are guarded by Khsanth, an ancient black dragon. And there is but one way to vanquish this mighty beast...

...Find the key to destroy Khsanth...or you are doomed to failure.

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CD-ROM



Advanced Dungeons & Dragons



Advanced Dungeons & Dragons

THE PRODUCT

POOL OF RADIANCE

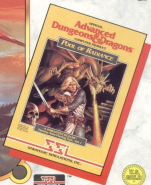
FANTASY ROLE PLAYING

Located on the northern shore of the Mountains in the Forgotten Realms, the fabled city of Phlan has been overrun by an overlorded by a malevolent leader. Your quest: discover the identity of this evil force.

Pool of Radiance adheres faithfully to the legendary Advanced Dungeons & Dragons™ fantasy role playing systems. No detail is missed including 4 player characters, computer controlled (non-player) characters, the Adventurers' Journal packed with history, maps and clues and the Translation Wheel that converts Greek and Latin words into English. The gameplay is challenging and the graphics are all the aid - portrait displays, 3D perspective, tactical combat display and personalized weapons animations combine to form the ultimate breakthrough in fantasy role-playing computer games.



IBM AT/XT
 640K 386
 VGA/EGA
 800x600
 386/486
 800x600
 386/486
 800x600
 386/486
 800x600



TYPHOON



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TYPHOON

Soar through wave after wave of flying death in your armour-laden helicopter, stream through the skies in your F-14 as you take on the seemingly invincible hordes of monstrous invaders, whose ultimate intent is total domination of the Earth. The storm is raging as the

war is fought in the skies.

Typhoon is a big Konami, coin-operated for your home, micro featuring fast scrolling and 3D, frenetic dog-fighting, and intense a vast array of deadly weapons. Six levels of pulse-pounding excitement, each culminating in a devastating adversary.

CASSETTE

COMMODORE
AMSTRAD

DISC

AMSTRAD

COMMODORE



the name
of the game